

May 15 '46

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THE *Art* digest



Eight Bells by Winslow Homer, Lent to England by Addison Gallery (See Page 6)

THE NEWS MAGAZINE OF ART 25 CENTS

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May - June

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Criminals and Victims

BY

George Biddle

May 28 - June 15

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Right Foot Forward

THIS TIME AMERICA, given another chance at bat, is shipping to Europe an exhibition of native-bred paintings that should prove an eloquent cultural ambassador commensurate with our true artistic achievements on the west bank of the Atlantic. Invited by the Tate Museum in London to assemble an exhibition of 200 years of American painting, twin juries of leading museum officials took their task seriously, organized the best historical survey of this generation (see pages 6 and 7). We who winced when the Paris critics greeted the Museum of Modern Art's earlier exhibition with the comment that artistically America could be proud of Walt Disney and its indoor plumbing, need suffer no nervous tension. This is our best, and if the ship now conveying these treasures to England should sink, the nation would sustain an irreparable loss.

Now on its way to London is Stuart's Vaughn type portrait of George Washington; there it will be met by Copley's great portrait of the children of his adversary, George III (lent from Buckingham Palace), indeed a case of hands across the ocean. Benjamin West, second president of the Royal Academy, perhaps more English than American, will be represented by *Death of General Wolfe*; Robert Feke, by his notable likeness of Isaac Winslow; Charles Willson Peale, by the *Staircase Group*; and Washington Allston, by *The Deluge*, epitome of the romantic tradition.

The jurors who selected the art of our immediate past cannot be complimented too highly. Take these selections as characteristic of the exhibition: Winslow Homer—*Eight Bells*, *The Gulf Stream*, *Fox Hunt*. Albert Ryder—*Death on a Pale Horse*, *Siegfried and the Rhine Maidens*, *The Temple of the Mind*. Thomas Eakins—*Between Rounds*, *Portrait of Walt Whitman*, *William Rush Carving*. George Bellows—*Stag at Sharkey's*, *Portrait of My Mother*. Whistler, most definite of the expatriates, is naturally represented from European collections, notably by *The Artist's Mother* from the Louvre.

The contemporaries, while presenting a strong front in every variety of current expression, miss some of the best painters and include a few who must have come in through the back door, proving either that it is harder to judge the living or that museum directors are human. However, we have here such star performances as Peter Blume's *South of Scranton*, Curry's *Baptism in Kansas*, de Diego's *Portentous City*, Gropper's *The Senate*, Guglielmi's *The Bridge*, Hopper's *New York Movie*, Kuhn's *Blue Clown*, Mangravite's *Song of the Poet*, Mattson's *Moonlight on Monhegan*, Poor's *Pink Tablecloth*, Shinn's *London Hippodrome*, Sloan's *Wake of the Ferry* and *McSorley's Bar*, Watkins' *Suicide in Costume*, and Grant Wood's *Daughters of the Revolution*.

The exhibition will take place at the Tate Gallery for six weeks this summer, undoubtedly doing more to engender friendship across the waters than millions of words from the tongues of career diplomats. Then the paintings will be re-crated and returned to the lending museums. It seems a tragedy that some organization or some individual has not, at this writing, made it possible for Americans to see their own art before this great collection is dispersed. It is an ideal opportunity for industry and the art world to meet on the common ground of aesthetic value. How about the art

dealers renting the Armory? Or the Metropolitan or Modern Museum altering their schedules?

Not since the Golden Gate Exposition in 1939 have Americans had a chance to view so well-selected a collection of native art—that is, if someone will cut the red tape that usually entangles projects of this scope.

"Protective Custody"

ALMOST one hundred United States art authorities have signed and sent to President Truman a resolution demanding immediate safe return of the 200 masterpieces brought over from Germany last December. These experts proclaim that "these important and valuable pictures have been removed from Germany and sent to this country on the still unestablished ground of ensuring their safety; that disinterested and intelligent people believe that this action cannot be justified on technical, political or moral grounds, and that many, including the Germans themselves, may find it hard to distinguish between the resultant situation and the 'protective custody' used by the Nazis as a camouflage for the sequestration of artistic treasures of other countries." The experts also call for "the cancellation of any plans that may have been made to exhibit these paintings in this country."

The resolution is built of beautiful words, and is signed by some of the most highly respected museum leaders in America—but somehow it reminds one of the Iran question when no one dared mention oil. If we had not taken the paintings into "protective custody," the Russians would have, and can anyone imagine Realist Stalin returning them because of a resolution. The paintings are now in the United States. Why ship them back until they have served some worthy cause? Why not exhibit them for the benefit of German children who lack bread and milk? We can't harm the paintings by looking at them, and there are millions of Americans who have not had the good fortune of the experts to visit Europe in peacetime.

* * *

SAMUEL JOHNSON WOOLF, illustrator and painter, wrote an article the other day for the *New York Times*, condemning to pigmental purgatory everything since Cézanne, and thereby ruffled the fur of the town's moderns. Because he merely repeated the arguments of the 1920s, with nothing added to what the *DIGEST* has already printed, we did not attempt a digest of his remarks. Now Mr. Woolf knows what it is to stand before the bar of aesthetic judgment. The *New York Herald Tribune* reports that the Municipal Art Commission of New York has seen fit to reject his informal portrait of former Mayor La Guardia, for which the Board of Estimate had appropriated \$2,500 for hanging in City Hall. No reason was given, but Mr. Woolf was quick to declare "the whole thing is sort of a slap at La Guardia."

* * *

ONE OF THE IMPORTANT EXHIBITIONS of the year is being held at the Philadelphia Museum from now to June 16—a comprehensive exhibition of paintings, drawings and prints by Corot. Every effort was made by the museum to secure works that would give the public a definitive picture of Corot's importance in the development of modern art. Next issue we plan to carry a first-hand account of this event.

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THE READERS COMMENT

Critics as Jurors

Sir: When an artist has shown his work in group and national exhibitions and has had one or more one-man shows, and the critics have found him able and accomplished in his field, he should be considered a recognized artist. It should then become unnecessary for him to have to compete for the privilege of exhibiting. It is unthinkable that year after year artists who have received critical acclaim should have to start from scratch and be compelled to endure the torturous anxiety of waiting to hear anew whether they are considered good enough to exhibit their work.

And as though that were not humiliation enough, the method of selection adds insult to injury. By what line of reasoning can it be considered equitable to allow one artist to sit in judgment upon the work of another, when, honourable though the intent may be, the possibility of bias cannot be discounted. Where the process of selection is necessary, art critics—and art critics only—should be entrusted with the task.

In the matter of national exhibitions there must necessarily be a committee to gather in the work of individual artists. But that committee should consist of art critics and its primary function should be to make selections from the work of unknown artists only. It should become established procedure to invite all recognized artists to exhibit!

—JOHN J. SOBIE, East Stroudsburg, Pa.

What Makes Horse Races

Sir: May I protest the very offensive drawing on the Dirty Palette page of the May 1 *Digest*. Such ridicule of art seems strangely out of place in a magazine supposedly devoted to the best interests of art. I believe you owe an apology to your readers.

—STOW WENGENROTH, New York.

Sir: Speaking of pictures, I think the *Portrait of My Mother* by Picasso Peale one of the funniest on the record. It brought forth a spontaneous laugh from the very deepest regions. Also, I think that the Dirty Palette is a valuable addition to the *Digest*. Congratulations to Wolf (of the single "o"). More please.

—REVINGTON ARTHUR, Glenbrook, Conn.

Stimulated by Contrast

Sir: I find very stimulating the articles by Ralph M. Pearson and also those by Evelyn Marie Stuart. Couldn't you arrange to publish the photographs of these two—seems we should know them better.

—MRS. SIGNE A. HEDLUND, Everett, Wash.

Glad and Sad

Sir: When you wrote your editorial about fewer and better pictures, I thought perhaps you were honestly interested in art. Then the next number was full of the worst trash ever engraved and worst of all much space was devoted to their praise. Don't let critical correspondents influence you to ditch space by E. M. Stuart, as it is the best stuff in the magazine.

—W. C. SAWYER, Los Angeles.

A Pleasant Task

Sir: In the last issue of the *Digest* you write of me as one who "set himself the difficult task of expressing in one medium the character of another." This, of course, is in reference to my expression of music into color. May I be given the opportunity of disagreement? It has been a pleasure!

—I. J. BELMONT, New York.

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The Art Digest

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THE Art Digest

PEYTON BOSWELL, JR., Editor

May 15, 1946

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Los Angeles Heads

EVER SINCE Roland J. McKinney resigned the directorship of the Los Angeles County Museum to become a major link between art and industry, the art world has been speculating as to who would be chosen to take his place. Los Angeles would have to bestir itself. Los Angeles did—to the extent of hiring two distinguished people instead of one, each at a salary of \$10,000 per year. On July 1, James H. Breasted, Jr., 35-year-old son and archaeological associate of the great Egyptologist, and William R. Valentiner, former director of the Detroit Institute of Art, will take over their duties as director and director-consultant of the museum.

According to Arthur Millier, in the Los Angeles Times of May 5, Breasted stated his aim as director to be "to bring the Museum into the life of the people of Southern California. It is the only large museum in the world where art, science and history can be found under one roof. Under that roof it should be possible to see and appreciate something of the hopes, fears and aspirations of man as they have been expressed in master-pieces of art and as they are evident in the records of history and the discoveries of science."

Dr. Valentiner is admirably equipped for his task of building up the art collection, which he admits is weak in his particular specialty, old masters, particularly of the Italian Renaissance and 17th Century Holland. When he went to Detroit the Institute had six works of national importance. When he left 20 years later it had 600. A great believer in chronology in art, Valentiner doesn't care at which end the museum visitor starts.

"It makes little difference," he says, "whether the visitor begins with prehistoric art or with the art of our own day, though I personally prefer the latter course and installed Detroit's collection that way."

Millier concludes his article: "Roland McKinney did much to whip the Los Angeles County Museum out of its lethargy, to enrich and give form to its collections and to organize valuable exhibitions. James H. Breasted, Jr., and William R. Valentiner together may well be expected to develop that institution further toward its goal as a museum adequate to the great and growing metropolitan population it serves."

Mural Painters Elect

The National Society of Mural Painters met recently and elected new officers as follows: President, Hildreth Meiere; 1st Vice President, Jan Juta; 2nd Vice President, Dean Cornwell; Secretary, Beatrice Kendall; Treasurer, Nils Hogner.

May 15, 1946



The Wood Splitters: CLAUDE LORRAINE

France at Time of the 13th and 14th Louis

AT A TIME when one expects the galleries to relax into stock group shows or reviews of the season, Wildenstein presents us with one of the most important loan exhibitions of the year. Furthermore, these pictures that survey "French Painting of the Time of Louis XIII and Louis XIV" require full and close attention, for here is a lesson in art history that America has never had before, designed to illuminate a period on which we are least informed. Even the French were not fully aware of the true nature and variety of their

painting of the 17th century until the Louvre organized an exhibition of it at the Orangerie in Paris in 1934, and after which this show is modeled. It is being held for the benefit of the Caen Library Fund (admission 50c).

Of course, the two greatest figures of the period, Poussin and Claude Lorraine, assume their proper stature. The pure classicism and rigorous discipline of the former is far removed from the emotional confusion of the mid-twentieth century, but one marvels anew at the perfection and integration of his designs and the stoic purity of concept behind them. The five large landscapes by Claude, all beauties, are equally lofty in sentiment and execution but seem less cold and formal, perhaps because of his genius for conveying a sense of light and air.

The academicians and the court painters, the fashionable portrait painters, are also in expected representation, but it is from the more simple and "spiritual" portraits, genre subjects and examples of the French baroque that one gets the most needed instruction and the most unexpected pleasure. It is these that have only recently come into their own.

In his scholarly, informative catalogue foreword, Charles Sterling states: "First of all there is an absence in France of the 17th century of easy and powerful geniuses. No Rembrandt, no Velasquez, no Rubens. But there is also a complete lack of virtuosity. And there

[Please turn to page 31]

Mother and Child: GEORGES DE LA TOUR





The Deluge: WASHINGTON ALLSTON. Lent by Metropolitan



ABOVE—*Watson and the Shark:* COPLEY. Lent by Christ's Hospital, London

BELOW—*Long Island Farmhouses:* WILLIAM S. MOUNT. Lent by Metropolitan



Loan to Britain— 200 Years of Art

A TRULY IMPRESSIVE GROUP of 230 American oils and watercolors which trace our art from Colonial times to the present day is now on its way to England for summer exhibition at the Tate Gallery. For once it looks as though no punches have been pulled or pains spared on a cultural mission that should, for the first time, give Londoners a true picture of what American art is all about.

When, over a year ago, the State Department received the request for the show from the Tate, its organization was turned over to the National Gallery. Two committees of the best museum brains in the country were appointed to make the final selections, and the result is that some of the best American art in this country is going to be away from home this summer. Eighteenth and nineteenth century pictures were chosen by George H. Edgell, Fiske Kimball, Francis Henry Taylor and John Walker; the twentieth century work was selected by Alfred H. Barr, Jr., Juliana Force, William Milliken, Daniel Catton Rich and Duncan Phillips.

The following official list of oil paintings tells the story of quality, continuity and the extent to which our leading institutions have co-operated in lending some of their most prized possessions. The watercolors are equally impressive, with particular emphasis, of course, on artists who are as well or better represented by that medium, such as Homer, Sargent, Burchfield, Demuth, Morris Graves, Adolf Dehn, Ben Shahn, Maurice Prendergast, Jacob Lawrence, "Pop" Hart, and Audubon.

The show is expected to open about the middle of June and continue for six weeks. The Tate bears all expenses outside this country, and is to be congratulated on such a worthy project.

LIST OF OIL PAINTINGS

Ivan Le Lorraine Albright—That Which I should have Done, I Did not Do.
Washington Allston—The Deluge.
John Atherton—Christmas Eve.
Darrel Austin—Black Beast.
Milton Avery—Harbor at Night.
George Bellows—The Cliff Dwellers; Portrait of My Mother; Stag at Sharkey's.
Thomas Benton—Cattle Loading, West Texas.
Albert Bierstadt—Guerilla Warfare.
George Caleb Bingham—Fur Traders Descending the Missouri; Raftsmen Playing Cards.
Hyman Bloom—The Synagogue.
Peter Blume—Fracture Ward, Army Hospital; South of Scranton.
Guy Féné Du Bois—Old Trouper.
Louis Bouché—Ten Cents a Ride.
I. J. H. Bradley—The Cellist.
Alexander Brook—The Sentinels.
Paul Cadmus—Reflection.
Clarence Carter—Jane Reed and Dora Hunt.
Mary Cassatt—The Boating Party; Lady at the Tea Table; The Morning Toilet; Woman and Child Driving.
Francis Chapin—Little River.
William Merritt Chase—A Friendly Call.
Thomas Cole—John the Baptist in the Wilderness.
John Singleton Copley—The Boy With the Squirrel; Children of George III; Portrait of Mrs. Thomas Boylston; Nicholas Boylston; Portraits of Mrs. Seymour Fort; Watson and the Shark.
John Steuart Curry—Baptism in Kansas.
Arthur B. Davies—Along the Erie Canal; The Apennines.
Stuart Davis—Hot Stillscape for Six Colors; House and Street.
Charles Demuth—My Egypt.
Preston Dickinson—Still Life, Bread and Fruit.
Julo de Diego—The Portentous City.
Arthur G. Dove—Flour Mill; Frosty Moon.
Asher B. Durand—Kindred Spirits.
Thomas Eakins—Between Rounds; Sailboats (Hikers) Racing on the Delaware; Turning Stake Boat; Miss Van Buren; Walt

The Art Digest

Whitman; William Rush Carving the Allegorical Figure of the Schuylkill.
 Ralph Earl—Major Daniel Boardman.
 Louis Elshemius—Afternoon Wind; Cabs for Hire; The Haunted House.
 Philip Evergood—Lily and the Sparrows.
 Lyonel Feininger—Gables III (Lueneberg); The Steamer "Odin" II.
 Robert Feke—Isaac Winslow.
 George Fuller—Romany Girl.
 William J. Glackens—Chez Mouquin (1905); Luxembourg Gardens.
 Adolph Gottlieb—Jury of Three.
 William Gropper—The Senate.
 O. Louis Guglielmi—The Bridge.
 Robert Gwathmey—Down South.
 William Harnett—The Old Cupboard Door.
 Marsden Hartley—Evening Storm, Schoodic, Maine; Fishermen's Last Supper, Nova Scotia; Wild Roses.
 Robert Henri—Young Woman in White.
 Edward Hicks—The Peaceable Kingdom.
 Alexandre Hogue—The Last Survivor.
 Winslow Homer—Breezing Up; Coast in Winter, 1890; Eight Bells; Fox Hunt; The Gulf Stream; Long Branch, New Jersey.
 Edward Hopper—Early Sunday Morning; Gas; New York Movie.
 Charles Howard—Trinity.
 George Inness—The Lackawanna Valley; A Passing Shower.
 Eastman Johnson—Old Kentucky Home, Life in the South.
 John Kane—Prosperity's Increase; Self-Portrait.
 Morris Kantor—Haunted House.
 Bernard Karfot—Seated Nude.
 Karl Knaths—Store and Gear (1941).
 Walt Kuhn—The Blue Clown.
 Yasuo Kuniyoshi—Boy with Cow; Somebody Tore My Poster.
 Ernest Lawson—Spring Night, Harlem River.
 Jack Levine—The Feast of Pure Reason.
 Charles Locke—The Harbor.
 George Luke—Mrs. Gamley; Hester Street; Sassafras (Eleanor).
 Loren MacIver—Hopscotch.
 Peppino Mangravite—The Song of the Poet.
 John Marin—Bryant Square.
 Reginald Marsh—The Bowery.
 Henry Mattson—Moonlight on Monhegan.
 Alfred Maurer—The Black Parasol; Self-Portrait.
 Samuel F. B. Morse—Mrs. David Curtis De Forest.
 Robert Motherwell—The Joy of Living.
 William S. Mount—Long Island Farmhouses.
 Jerome Myers—The Tambourine.
 Georgia O'Keeffe—Dark Red Leaves on White; Felvis with the Moon, 1943.
 Charles Peillon Peale—Staircase Group.
 L. Rice Pereira—White Lines.
 Marjorie Phillips—Emerging from an Air Raid Shelter.
 Joseph Pickett—Manchester Valley.
 Horace Pippin—John Brown Going to His Hanging.
 Hobson Pittman—House of Memories.
 Henry Varnum Poor—The Pink Tablecloth.
 Matthew Pratt—The American School.
 Maurice Prendergast—Autumn Festival; Ponte della Paglia.
 Albert Pinkham Ryder—Dead Bird; The Race Track, or Death on a Pale Horse; Siegfried and the Rhine Maidens; The Temple of the Mind.
 John Singer Sargent—Lord Ribblesdale; Asher Wertheimer.
 Henry E. Schnakenberg—Conversation.
 Charles Sheeler—Classic Landscape.
 Everett Shinn—London Hippodrome (1902).
 John Sloan—McSorley's Bar; Pigeons; The Wake of the Ferry.
 Eugene Speicher—Marianna.
 Niles Spencer—The Green Table.
 Joseph Stella—The Brooklyn Bridge—Variation on an Old Theme.
 Maurice Sterne—Winding Road.
 Gilbert Stuart—Josiah Quincy; George Washington (Vaughan Portrait); Mrs. Richard Yates; William Grant—The Skater; Portrait of West; William Woollett.
 Thomas Sully—Governor Charles Ridgely of Maryland.
 Augustus Vincent Tack—The Spirit of Creation.
 Mark George Tobey—Broadway.
 John Henry Twachtman—The Wild Cherry Tree.
 Franklin C. Watkins—Negro Spiritual; Suicide in Costume; Thomas Raeburn White, Esq.
 Max Weber—Chassidic Dance; The Two Musicians; Winter Twilight.
 Julian Alden Weir—Hunter and Dogs.
 Benjamin West—Death on the Pale Horse; Death of General Wolfe.
 Harold Weston—Loneliness.
 James Abbott McNeill Whistler—Miss Alexander; The Artist's Mother; Old Battersea Bridge; Thomas Carlyle.
 Grant Wood—Daughters of Revolution.
 Karl Zerbe—Park Street, Boston.

Bayeux Tapestries Lent

According to the Columbia Broadcasting Company's shortwave listening station, the Paris radio reports that the famous Bayeux tapestries will leave France for the first time in May, to be shown in New York.

May 15, 1946



The Wake of the Ferry: JOHN SLOAN. Lent by Phillips Memorial



ABOVE—*The Pink Tablecloth*: HENRY VARNUM POOR
 Lent by Cleveland Museum

BELOW—*Daughters of the Revolution*: GRANT WOOD
 Lent by Edward G. Robinson





Lake Wawayanda, New Jersey: JASPER CROPSEY
On Exhibition Through May 30

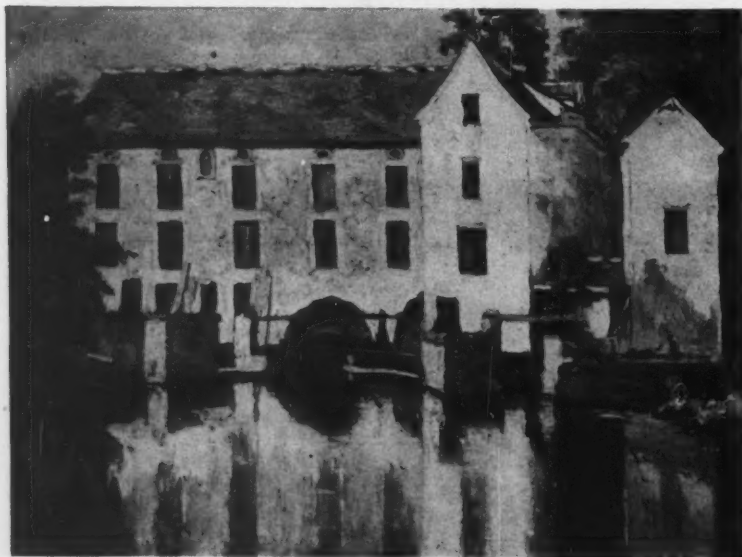
Looking Anew at Cropsey's Landscapes

AS A CONTINUATION of the policy to give fuller showing to our somewhat neglected 19th century painters, the May show at the Harry Shaw Newman Gallery is built around the work of Jasper Cropsey. Although there is no startling *pièce de resistance*—discovery, as was this artist's big *Looking Eastward from Todt Hill, Staten Island*, shown by Newman last Autumn (see Oct. 1 DIGEST) and since acquired by the Staten Island Museum, the seven Cropseys now exhibited all fall within his best period (1846-66) and are sufficiently divergent to exemplify almost all his major characteristics.

Cropsey must have had prodigious

vitality. In the year 1852 alone he exhibited at the Boston Athenaeum, showed 11 canvases at the National Academy where he was already a full member, showed in England and contributed 10 works to the American Art Union auction sale. He was one of the founders of the American Watercolor Society, traveled abroad extensively, and continued throughout his long painting career to practice his original profession of architecture, including designing the quite fancy "master" station of the Sixth Avenue Elevated Railroad at 14th Street. That his pictures sometimes suffered from such quantitative diffusion of energies goes with-

Few people now think of Courbet as a painter of political and social significance, yet, in all probability the artist had a purpose in mind beyond the beautiful color harmonies and light reflections that we now see in his Landscape with a Mill Near Ornans, just bought by the Providence Museum through the Paul Drey Galleries. Courbet's political manifestos in paint were well known to his contemporaries as early as the 1850s. A year before this picture was painted in 1869, he wrote Alfred Bruyas: "I will leave for Ornans and I will make some new paintings deeply felt and socialist." The fact that the Providence acquisition was formerly exhibited under the title Factory might give another clew to the artist's intention. It survives, as great paintings should, purely on its artistic merit.



out saying, but at his best he rewards his audience with a freshness of color, mood and approach that is wholly delightful.

The most successful picture in the show from all points of view is the neatly composed, carefully painted green and gold *Lake Wawayanda, New Jersey*, bathed in soft light. The bright and sunny autumn scene, *On the Hudson*, shows Cropsey the colorist to excellent advantage, while the dramatic, darkly stormy *Coast of Dorset* represents a less familiar aspect of his painting. A little more care in execution and this moody marine might have been almost in the Homer tradition.

Another not too well known facet of Cropsey's work is illustrated in the little *Interior of an English Cathedral*, where perspective is accentuated through the use of diminishing arches. *The Good Shepherd* was one of a series of religious paintings which Cropsey planned to illustrate *Pilgrim's Progress*. The quiet landscape and misty vistas provide a peaceful setting for the haloed figure.

Filling out the show are works by Cropsey's contemporaries, notably two unpretentious but charming little landscapes by Kensett, a small matched pair of panoramic landscapes by Hart, and a prim but decidedly pleasing view of Lake George by David Johnson.

—JO GIBBS.

Margo and Schnabel

Paintings by Boris Margo and sculpture by Day N. Schnabel are now on view at the Mortimer Brandt Gallery. There is sharp contrast here between Margo's melting forms and colors and Schnabel's uncompromising masses that makes for interest.

Boris Margo has the ability to charm the beholder and enmesh him in a maze-like world. *Interior* is a prime example. The beholder finds himself swept away and goes careening down forced perspective lines like Alice on the chess board. Sophisticated amusement on the painter's part is evidenced in *Sanctuary*, while *Isle of Light* is a compelling fantasy. *Fragmentation of Energy* is a plastic inferno of labarinthine form and one of the most vigorous exhibits.

Viennese-born Day N. Schnabel shows sculpture, drawings, woodcuts and etchings. Particularly noted is a cast stone fountain figure titled *Woman with Masks*. Well posed, it is a fine combination of classicism and modernism. If there is such a thing as calm passion the artist as achieved it in *Duality*. (Through May 25.)—BEN WOLF.

Appeal for Aid

The Arts and Skills Service of the American Red Cross, at 401 Fifth Ave., New York, has sent out an appeal for volunteer artists and craftsmen for the teaching program at Halloran Hospital. Some 4,600 patients will be undergoing a long series of treatments and operations for war injuries for many months to come, and constructive activities are needed more than ever. Odd or left-over lots of artists' materials or craftsmen's supplies for metal work, pottery, painting and drawing, sculpture, woodcarving, decorative arts and silk screening can always be used to supplement regular orders.

The Babcock Clinic

WHEN THE TEMPLE MEDICAL SCHOOL commissioned Furman Finck to paint a large group picture of the Babcock Clinic of Temple University Hospital, the artist faced a hazard even greater than the magnitude of the job itself. He was in the home territory of the most famous "clinic" picture in this country — Eakins' justly celebrated *Agnew Clinic*.

After two years of intensive work, so thorough and painstaking that even master-craftsman Eakins would have heartily approved, Finck is now exhibiting the huge finished product at the Macbeth Gallery, along with 21 of the "works in progress." In point of time, the start of this fascinating exhibition is the beautifully finished little oil sketch which the artist first submitted to the purchasers. Between this and the completed *Babcock Clinic* is a wealth of material that demonstrates that the success of the latter was not just a happy accident. There are samples of the 34 individual portraits that went into the big picture, sketches and carefully finished little oils of single heads; three large, very handsome Conte crayon drawings of the principal groups of figures that are another sharp answer to those who say modern artists can't draw; a loose, free water-color "still life" of the surgical tray and a sensitive oil study of Dr. Babcock's hands.

Temple may well be pleased with its painting. Finck has captured the intense drama of the moment in almost every gesture and expression of the splendidly arranged and executed central group. He also communicates the skill and character that are integral parts of some of the most notable medical reputations in the country.

This show should not be missed by anyone who has ever wondered how a picture was born, or by any artist in the least interested in how his fellows go about solving their problems.

—JO GIBBS.

The Babcock Clinic: FURMAN J. FINCK. At the Macbeth Gallery



May 15, 1946



Arrangement No. 9 With Figure: ROBERT BRACKMAN

Robert Brackman Repeats His Success

ROBERT BRACKMAN likes big business men—the bigger the better. When he selects subjects (from the many offers) for the three or four portrait commissions he limits himself to each year, he is apt to pick the men highest placed in the world of affairs and industry, because, he says, they are much easier to work with than smaller fry. The chairman of the board of a large corporation always has time for sittings and is punctual for them, seldom quibbles about small things, and has usually developed the kind of a face and bearing that Brackman admires and likes to paint.

There is an additional reason, I think, for this affinity. Brackman himself is a John D. Rockefeller among painters. In a profession where the average in-

come from all and varied sources is around \$4,000 a year, according to Elizabeth McCausland's survey in the January issue of the *Magazine of Art*, Brackman can count on about \$30,000, from a few portrait and easel paintings and his teaching.

Brackman rose to this eminence, to representation in 25 leading museums and public collections, from the Metropolitan to the Honolulu Museum, in the traditional American way—hard work (he still holds a card in the International Engravers Union), financial difficulties, and rigorous self-discipline.

All of which is a rather long preamble to the fact that Brackman is now holding his biennial exhibition at the 57th Street branch of the Grand Central Galleries, but it does have some bearing on the fact that eight paintings were sold on the opening day at high prices. It is impossible to say anything new about these pictures. The later influences of capitalism and the Academy long ago triumphed over his earlier teachers, Emma Goldman and George Bellows. The subjects are the same—still lifes, still life and figures, figures and portraits. Textures are a little more varied, but otherwise these 21 new paintings have everything that a large and admiring public has come to expect from this artist over a period of years—the fruit, the white pitcher, the half or undraped women who are nude but never naked, are as soundly painted and modeled, and as impeccably placed on the canvas as ever. Brackman very purposefully avoids a display of emotion.

The most penetrating picture in the show is a small portrait of the artist's daughter. She is so definitely her father's child in both appearance and firm character that she explains both the specific and the general—this show and an unusual career. She also answers the question as to why Brackman can pick and choose his portrait commissions and name his own price.

—JO GIBBS.



Portrait of Donna Maria Theresa: EDOUARD MANET

Posthumous Tribute Paid to Hero Ullman

"Mr. Paul Ullman, a civilian, was one of the first Americans to volunteer for the hazardous task of entering German-occupied France in civilian clothes for the purpose of assisting resistance forces in their operations against the enemy. On the night of 12-13 April 1944, he dropped by parachute near Montbeliard, France. On the morning of 13 April he was shot and killed by German troops who surrounded the house of a French patriot who had given him shelter. Mr. Ullman heroically gave his life for the Allied cause."

So reads the citation for the bronze star, posthumously awarded the French-born American artist whose paintings, together with canvases by great artists he admired, are now serving in a benefit exhibition for the Red Cross, at the American British Art Center through May 25. There is little we can add to Margaret Breuning's summation of Ullman's art, which appeared in the Feb. 1, 1945 *Digest* during his memorial exhibition at the Wildenstein Galleries.

This second memorial, which offers 16 characteristic Ullman canvases, is rounded out by 12 paintings by his favored masters, many of them executed early in their renowned careers. From the hands of painters as far apart in time and space as Breughel and Winslow Homer, these pictures are well selected, both for their intrinsic value and for their representation of the qualities Ullman sought and attained

in his own work. There is a Corot landscape, a Homer *Evening*, a *Woman Peeling Apples* by Terborch, all very different works but each offering the intensity of quiet expression learned by Ullman. For precision of painting language he turned to Guardi who is here represented by *Piazza San Marco, Venice*.

An outstanding painting chosen for this stimulating show is Manet's *Portrait of Donna Maria Theresa*, a beautiful study of the plain young girl, strong but tender in interpretation. This was loaned by a private collector and has never before been shown in New York.—JUDITH KAYE REED.

Modern Rhythms

At the George Binet Gallery paintings and drawings by Helori (spelled out her name becomes Helen Louise Riggs) show a talent and grace which increased technical mastery and more solidly rooted esthetic convictions should make very engaging. At the present Miss Riggs' works are pleasant exercises in modern rhythmic forms and techniques but often insufficiently developed.

Remembered are a floral and a landscape study in rich color, the child study, *Anticipation*; the gouache, *Reflections* which crinkles paper to achieve striking effect and the drawing *Bewildered*. (Through May 26.)—J. K. R.

Shattered Visions

IT IS WELL WORTH a visit to the A.C.A. Gallery to see the current exhibition of recent paintings by Yuli Blumberg who belongs to that small group able to express a social message passionately and not let it get in the way of valid aesthetics. It is a grief-stricken world that Yuli Blumberg depicts. In the artist's own words. . . . "In my imperfect grasp of a shattering vision I created these paintings."

What of that shattering vision? It is here in *The Tortured*, a powerful, wrenching understatement. It is felt in the painter's piercing *He Did Not Want to Collaborate* and again in *They Robbed and Killed Us*. Here suffering has been described in a forceful semi-abstract manner that amplifies its force. One is reminded of Rouault and Daumier—the former through rich pigmented color, the latter through composition. On view until May 25.

—BEN WOLF.

With Taste and Delicacy

Recent watercolors by Edwin Park are to be seen at the Mortimer Levitt Gallery. There is a distinguishing delicacy in the artist's approach that is not, however, to be confused with weakness. It is arrived at through a restraint and taste that is not seen along 57th Street often enough. The picture having the least contact with the literal is perhaps the most highly successful. It is titled *Monhegan* and incorporates subtle color frequently associated with Ensor, the lyric Belgian painter. *Flying Dutchman* well captures the mirage quality of the phantom ship. *Vermont* has an interesting linear quality. *Mystic Yacht Basin* incorporates a chalky sail against a warm grey sky atmospherically. Not to be overlooked is a poetic and well composed *Burnt House*. (Thru May 18.)—B. W.

Malone Heads Columbus

The Columbus Gallery of Fine Arts announces the appointment of Lee H. B. Malone as director of the gallery. He replaces Philip R. Adams, who assumed directorship of the Cincinnati Museum Association last fall.

Malone was recently released from the Navy where, as Lieutenant Commander, he served as liaison officer with the 12th Air Force. Prior to his naval service he was director of the Clearwater (Fla.) Museum. From 1937 to 1939 he worked as assistant to Dr. Theodore Sizer of the Yale Art Gallery and in 1942 collaborated with the coordinator of Inter-American Affairs on the exhibition, *Life in the U. S. A.*, which was shown in Mexico under the auspices of the State Department.

Bas-Relief Prizes

The 13th Annual Exhibition of Small Bas-Reliefs, sponsored by the National Sculpture Society, opened at the Architectural League on May 14. The jury awarded the Lindsey Morris Memorial Prize of \$150, established by the Society, to Albert W. Wein; the two Mrs. Louis Bennett prizes of \$50 each to Donald DeLue and Lo Medico. The allocation of the Numismatic Society's award for the best medal will be announced later.

Charm and Fantasy

A MORE THAN ADEQUATE FULFILLMENT of a promise made at a debut a year and a half ago may now be seen at the Passedoit Gallery, where Margaret Stark is exhibiting new canvases that are full of humor and enchantments. Agreeable development is to be observed in her strongly decorative designs and delicious color harmonies—always her strong points—plus a decided sharpening of wit.

Miss Stark pokes gentle fun (wholly feminine, but not catty) first at herself in Byronic pose, at her friends being glamorous, at her sex and its vanities, and at such established institutions as love and marriage. Attenuated figures fly kites whose lines form graceful arabesques, consort with a menagerie of beasts, birds, insects and fish in *millefleur* landscapes that never were.

Modernism combines with hints of ancient Persia and Crete to form highly personal fantasy in this charming show which fills the eye and tickles the ribs. (Until May 25.)—J. G.

On the Right Track

Joseph Lenhard, whose paintings are now on view at the Morton Galleries, has been too long absent from the world of exhibitions, where previously his watercolors met with decided commendation. In this showing, the artist appears to be experimenting with different technical expressions, hovering between realism and abstraction and at times achieving a meritorious abstraction of an objective subject.

Springtime is the kingpin of the showing. The vague indications of trees and of figures at the roadside are all enveloped in a cool, mysterious light which obtains a remarkable sense of recession in the landscape. It halts between fantasy and a sensitive transmutation of observed facts. Such a canvas alone suggests that Lenhard is on the direct road to finding a richer and more mature expression than his previous work, however admirable, has revealed. (Through May 18.)

—MARGARET BREUNING.

Jane; Sadie and I: MARGARET STARK. On View at Passedoit



Danseuse: HENRI MATISSE

War-Time Canvases by Modern Parisians

RECENT PAINTINGS FROM PARIS have been brought to New York by Pierre Matisse, recently returned from the City of Light, and are now on view at his 57th Street Gallery. Represented are Pierre Bonnard, Jean Dubuffet, Andre Marchand, Henri Matisse, Pablo Picasso, Georges Rouault.

Picasso is represented by a single canvas titled *Nature Morte a la Bougie*. Despite the interesting compositional arrangements of the work's heavy masses, its harsh color is disturbing. The greens, for example, tend to destroy the canvas' unity. Surely not the artist's happiest effort to be included in this exciting show. Pierre Bonnard is seen with a sensitive *L'escalier des Mimosas* that fairly shimmers with light. Three top works from the brush of Rouault are included. Smouldering color marks his *Oasis ou Mirage*.

The three canvases by Henri Matisse

confirm the validity of the painter's position as prime plastic decorator. *Michaella* establishes its directions through deft oppositions of line and incorporates an integrated color harmony. Jean Dubuffet would seem to inherit much from Paul Klee, judging from *Le President*. Here a palette knife technique has been combined with brushed areas to achieve textural variety. One of the high spots in this group comes from the brush of Andre Marchand. It is titled *L'Arlesienne* and along with its fine sense of form-placement add electric blues and balanced greens and purples. It is a talent-revealing work as are the other two examples by the same artist. Exhibition through May.—BEN WOLF.

Which Paper Do You Read?

We quote the considered opinions of two critics who looked at the same canvas—Picasso's *Nature Morte a la Bougie* in the latest Pierre Matisse exhibition:

Edward Alden Jewell in the New York Times: "I am bound to call the Picasso still-life a tawdry performance, cheap in color."

Emily Genauer in the New York World-Telegram: "It's a swell picture, and it confirms Picasso's position once again as one of the strongest talents working today."

Skill and Subtlety

Paintings and prints by Robert Altman form an absorbing exhibition at the Bonestell Gallery, for here is a rare combination of skill and subtlety, fantasy and coherence. The oils, which constitute the smaller group, are muted in color, gently brushed but they render strong impression.

The print group comprises 15 woodcuts for *Don Quixote* and 12 "phantasy etchings," often grotesque and satirical but always imaginative and finely executed. (Through May 25.)

—JUDITH KAYE REED.



Illustration by Norman Price (Courtesy True Magazine)

Wide Scope Marks Editorial Art Exhibition

THE CURRENT EXHIBITION of Contemporary American Illustration, on view at the International Galleries in Rockefeller Center, ranges in technique from the conservatively academic to loose caricature in modern idiom. During a recent visit to the exhibition it was evident that public sentiment favored appealing subject matter and the fairly realistic approach. The average lay visitors to the show may not know about art but . . . they know what they want, as the old bromide goes. And as goes that old bromide, so must go the illustrator if he is to stay in front and satisfy the demands of the art director who stands as arbiter between the illustrator and his public. Many acquit themselves with honor . . . serving both the muses and Caesar well . . . to them much honor is due. They are the hope of editorial art's future role in the education and advancement of American taste.

The prizewinners in this exhibit are representative of the conservative element in contemporary editorial art in this country. It is effective and is good illustration within the definition that the prime function of illustration is to illustrate. But for those among us who demand fine art with our commercial art they may come as a disappointment. First prize was merited by John Gannam. His entry, realistic in approach, depends for its appeal upon its boy and girl theme . . . and so successful it is in this appeal that cold criticism aesthetically is almost impossible.

Prize number two went to an honored veteran of the profession, Norman Price. The artist shows his ability to depict figures in action and the youngsters will still have to salute. The third award was given Stephan Dohanos for his poignant horizontal study of a little boy in tears. Aside from its obvious subject appeal, it is a top technical performance and splendidly composed.

Robert Riggs turns in a fine drawing of an ancient turtle that demonstrates the artist's command of his medium and compositional taste. Carl Erickson shows an amusing and economical caricature of Jimmy Savo, while Gilbert Bundy displays a drawing depicting GIs in a barracks that is notable for

its command of flowing line. Norman Rockwell's entries had to be viewed over the shoulders of his many admirers. Walter Stuempfig scores with a cover design that is one of the show's most modern entries.

A horizontal panel by Albert Dorne shows him also in command of figures in action and disclose the painter's sense of humor. There's a moody nocturne by Walter Biggs.

It is impossible to give more than a few examples of the works on display in this first exhibition of its kind to be sponsored by the Society of Illustrators. More than 50 exhibitors are represented by diverse examples that have appeared in our national magazines. It is well worth a trip to Rockefeller Center. Through May 20.—BEN WOLF.

Barbed Liberalism

Cartoons by D. R. Fitzpatrick ("Fitz" of the St. Louis *Post-Dispatch*), at the galleries of the Associated American Artists, are the work of a man who has for many years been attacking fearlessly the evils of corruption and crooked dealings in high places. The majority of the cartoons shown here are directed against Hitler's regime and the horrors of his ruthless policies. Fitzpatrick's line is trenchant and his ideas so clearly presented that they scarcely need a line of legend to explain their meaning. Yet often the caption is so ironical that it heightens the bitter significance.

Witnesses in the Prosecution is a horrible indictment, none the less horrible for its intrinsic veracity. A Gauleiter is seated before a pyramid of skulls and heaps of bones, facing his verdict. *Shape of Things Now* depicts a wretched, crawling figure holding an empty bowl; he is entitled *Liberated Europe*. Among *Displaced Persons*, behind barbed wire, is the huddled figure of peace.

Pertinent attacks upon government ineptitude are also included with unsparing vehemence. The artist knows the weak spots of his foes and takes good aim with barbed arrows. To be a liberal and an artist able to defend liberalism is a good combination. (Until May 11.)—MARGARET BREUNING.

Bucks County Views

WATERCOLORS by Harry Leith-Ross, at the Ferargil Galleries, are landscapes of Bucks County, Pennsylvania. They are records of things finely observed and imaginatively presented so that they represent both the reaction of the artist to the scene and the esthetic ideas that he derived from it.

The facility of the brushwork and the handling of color in broad masses are immediate qualities of the work to be noted. Yet with the fluency of brushing, there is also solidity of forms, decorative in themselves and incorporated into decorative pattern. *Station at Night* suggests a prosaic subject, yet it is invested with a romantic, almost eerie quality in the envelopment of darkness through which the forms of the buildings loom and their lights pierce this dusky atmosphere as though penetrating some actual substance.

The lyrical charm of *Bucks County in Springtime* and the cold light of *Last of Winter*, with its melting snow and sullen water, are appreciable moods of nature deftly seized. In *Storm Clouds in Spring*, the light falling through rifts in the dark clouds on the vivid greens of early grass, the tender colors of new foliage and the darker notes of background firs effect a finely realized balance of warm and cool colors.

—MARGARET BREUNING.

Automatic Painting

It isn't a triumph and it bears no evidence of the kind of trouble encountered by Betty McDonald—but it is an egg which hangs on the wall of the Chinese Gallery as part of LeRoy Weber, Jr.'s first one man show. The egg, presumably hard-boiled, is delicately painted with black lines, surrounded by real yellow feathers and comfortably housed in a gilt shadow-box to be titled *Emanation*.

Weber belongs to the school of painters, inspired by Klee, who draw automatic pictures dictated by the subconscious. He is part American Indian, four generations removed, so his pictures introduced elements of Indian drawing, together with other primitive designs. Many of the paintings are amusing, most are facile and clever with subtle painting textures. Exhibition continues through May 29.

—JUDITH KAYE REED.

Ward Eggleston Returns

Ward Eggleston has returned from four years service with the Navy, divided equally between Atlantic and Pacific duty during seven invasions, and resumed directorship of his small galleries opposite Carnegie Hall. Marking the official opening is an exhibition of paintings of Latin America, illustrative scenes and portraits, by Foley McCarthy Doyle, on view through May 18.

Eggleston, who is the son of the treasurer of the Howard Young Galleries, opened his gallery in 1939. There he gave William Thon and George Heuston their first New York exhibitions and showed works by Detwiller, F. Ballard Williams, Gordon Grant, Frank Heuston and others. His mother, Mrs. Ethel V. Eggleston, remained in charge of the gallery during his absence.—J. K. R.

Ruskinian Escape

A SEED SOWN MANY YEARS ago blossomed last month at the Fogg Museum in an exhibition of "The Pre-Raphaelites and their Circle." It was the lectures of Charles Eliot Norton, first Professor of Fine Arts at Harvard and a warm friend of Burne-Jones, Rossetti and Ruskin, that inspired the late Grenville Winthrop to collect outstanding examples of the work of this group and to leave them to the Museum on his death. This collection, along with some drawings already belonging to Fogg and a group of pertinent works lent by the daughters of Charles Eliot Norton (including a portrait of Sara Norton by Burne-Jones) are now being shown together for the first time.

If the particular variety of escapism employed by the Pre-Raphaelites is further removed in spirit than in time from those currently in fashion, this exhibition contains many rewarding items from gentler and more poetic times. Among the more celebrated paintings are Rossetti's *Blessed Damsel* in a frame he designed himself and on which he inscribed the words of his poem, *Pandora* and its sonnet, *A Sea Spell* and its sonnet; Watts' famous *Sir Galahad*; Burne-Jones' six panels for *The Days of Creation* and Hunt's *The Triumph of the Innocents* and *The Miracle of the Holy Fire* which he traveled to Palestine to paint.

Millais is represented by watercolors of some of his best known subjects, William Morris by verses which Burne-Jones illustrated and the beautiful volumes which he printed at the Kelmscott Press. Of, but not in the group, in an adjoining gallery, are drawings and paintings by Ruskin. (To June 1.)

When the well known portrait and mural painter Charles Baskerville was called to active service four years ago—he served with the famed Rainbow Division during the first World War—Commanding General H. H. Arnold assigned him to painting portraits as the official artist of the Army Air Forces. Here the General is shown awarding Col. (now Mr.) Baskerville the Legion of Merit for his three years' service. This month 40 of his portraits of flyers, painted at various overseas bases, will be seen in the large exhibition, "Paintings of the Army Air Forces," at the Metropolitan Museum from May 9 to 31. Other features of the exhibition will be works by Major John Lavalle, Capt. C. L. Smith, Ogden Pleissner (just given a handsome full-color spread in *Life Magazine*), Sgt. Olin Dows, T/Sgt. Harrison Santley, T/Sgt. Albert Gold, T/Sgt. Richard Jansen and Major Milton Marx.



May 15, 1946



Welcome Home: JACK LEVINE

Six Artists Return From the War

ONE OF THE MOST FREQUENTLY heard topics of conversation in the service during the war was: "Do you know what I'm going to do when I get out of this man's army?" The current exhibition at the Downtown Gallery titled "Six Artists Out of Uniform" is six ex-G.I.s' answer. Ralston Crawford late of the U.S. Army Air Force has returned to an abstract world finding its basis in his war-time observations. *Plane Production* is simplicity itself and shows Crawford's design skill. Blues and greys have been carefully weighted against each other in this

work. Jack Levine has his caustic say concerning "brass." The picture (reproduced above) is not calculated to endear the painter to his erstwhile commanding officers. It is titled *Welcome Home*. An alternate title might be *The Sad Sack's Revenge*. Technically the canvas is on a par with the artist's well known *String Quartet*.

Louis Guglielmi leans more in the direction of modernity than usual in his *Waiting Woman*. Here purples and greens are successfully pitted against each other. These are difficult colors to harness, but the artist has managed it beautifully. Ex-Coast Guard Jacob Lawrence continues along his individualistic path and shows four gouaches much in the spirit of his John Brown series reviewed in the *Digest* earlier in the season.

Edmund Lewandowski, late of the Air Force, shows his compositional taste and integrated color sense in both a maze-like *Crossed Cables* and an incisive *Railroad Signals*. The U.S. Engineers are represented by Mitchell Siporin who shows the most warlike pictures in the group. Remembered is a dramatic and gripping *Winter Line* and a wry *Neapolitan Nights*. The situation at the Downtown Gallery is definitely not Snafu. Exhibition through May 25.

—BEN WOLF.

Yacoe, Combat Artist

Colorful watercolors by Don Yacoe are currently on view at the Babcock Galleries. The artist executed these views of the Pacific while on duty as staff artist attached to General Eichelberger's Headquarters. His travels in this capacity took him to New Guinea, the Philippines and Japan.

Yacoe has the happy knack of suggesting figures with a few deft strokes of his brush in such a manner to prevent the static quality so often present in figure-in-landscape pictures. There's a vigorous and moody *Street Scene, Tacloban, Leyte* and a wet and movementful green-dominated *Mountain Farmland, Near Mt. Fuji*. Not to be overlooked is a well composed *Ruins, Tokyo*. Through May 29.—B. W.



Manila Concerto by Paul Arlt, Virginian, ex-combat Marine and recent winner of a purchase prize in the Virginia Biennial, records an incident that occurred at twilight on February 14, 1945 in a Manila suburb. Silhouetted against the red glow of raging fires not two blocks away and accompanied by the sound of battle, a Filipino plays *Star Dust* to his enraptured girl. It is included in the artist's first one-man show now current at the Virginia Museum of Fine Arts in Richmond, and is characteristic of the fluent individual work of this talented newcomer.

Schwartz Combines Poetic With the Abstract

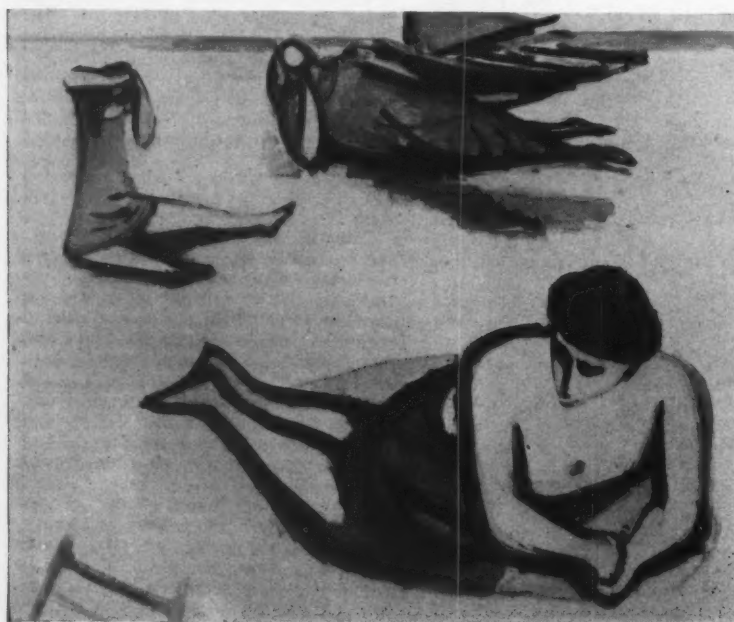
OILS BY MANFRED SCHWARTZ are to be seen at the Durand-Ruel Galleries, showing that this artist combines a poetic approach with solid semi-abstract painting. The resultant canvases are at once powerful and restrained. *Figure in Red* is a not soon forgotten work. Here glowing reds combine with purples and yellows to create an oval movement. *Picture and Plume* is a lyric expression, while *Beach Trio* (herewith reproduced), admirably achieves its spatial quality through the disposition of its weighty masses. *Bathsheba No. 2* is one of the most subtle of the exhibits. In this picture a heavy binding line, utilized in many other of the artist's

works, is absent and in its place delicate modeling has been brought into play, making for the feeling of sensitive control. Also to be mentioned is *Girl with Plumes*. It is outstanding for its fine organization. (Through May 25.)—BEN WOLF.

Scenes by Richard Kroth

Tone poems in watercolor by Richard Kroth compose a dream-like exhibition at the Norlyst Gallery through May 18. Subjects range from landscape moods to dramatic, if seldom original, depiction of religious or mythological scenes.—J. K. R.

Beach Trio: MANFRED SCHWARTZ. On View at Durand-Ruel



Henri Recalled

AN EXHIBITION of "Robert Henri and Five of His Pupils" at the Century Association is a showing of great distinction. That it is speaks well for the works shown, for the conditions of lighting and the ineptness of the hanging tend to destroy the intrinsic value of the works.

Helen Appleton Read contributes a brilliant foreword which defines the influence of Henri so clearly that it should be cited. Asking why Henri's pupils should after forty years come forward to pay such a tribute to his teaching, Mrs. Read comments: "Henri was not only a great teacher, a man of enormous personal magnetism, but he was probably the greatest single influence on American art. . . . His liberalism paved the way for the independent idea and the acceptance of the principles of modern art."

As we know, Henri urged his pupils to turn to the life that they knew at first hand for their material, eschewing the prettifying of subject matter espoused by Academic standards. George Bellows' themes of the prize fight, the famous *Both Members of the Club*, shown here, or his many documentations of city life such as the spirited *Forty-two Kids*, also shown, are consonant with this teaching. The finest of his portraiture, the triple portraits of *Elinor, Jean and Anna* can scarcely be appreciated in the gloom with which it is enveloped in this gallery, but it displays his power of organization of psychological penetration and ability to command plastic form.

Eugene Speicher's radiant *Portrait of Jean Bellows*, his monumental figure, *Mountaineer* and the vitality of his recent portrait, *Emerson Tuttle*, display different facets of his distinguished oeuvre. Rockwell Kent's *Toilers of the Sea* possesses an epic splendor. It is good to see it again after so many of his later works that seem to have fallen into formulas.

Edward Hopper's bleak, old houses with their mansard roofs and depressing architectural tawdriness, reveal the fine sensibility that finds a pictorial idea in unpromising subjects. He reveals in all of them a remarkable sense of the background of American life and living.

Guy Pene du Bois contributes canvases marked by a cynical approach, but handled with such ability that figures and interior details are all integrated into an impressive texture of design. The charm of *Morning, Paris Cafe*, redolent of an atmosphere of French life, and the rendering of lights and movement in the large canvas *Banquet* are particularly impressive.

Of Henri's own work, shown here, nothing equals the really classic *Portrait in Black* in its richness of surfaces, its breadth of handling and its simplicity of color scheme. A close runner-up is *Martche in White Apron*, an enchanting presentment of adolescence, while the landscape, *Boy and the Rainbow*, accentuates the often-forgotten fact of Henri's gifts as a landscape painter.

The exhibition, which may be seen by invitation only, continues to June 1.

—MARGARET BREUNING.

The Art Digest

Paradise Goes North

PHIL PARADISE, painter of moonlight and sunshine, saw his first snow in a long time last winter when he left California to visit with Paul Sample in New Hampshire. It was a busman's holiday of course, and Paradise painted a sparkling saga of New England winter life, now on view at the Ferargil Galleries through June 1.

In bright clear paint, Paradise shows a *Winter Riding Party*, *Small Fry Skating*, *Ski Party* and *Waiting for the Mail* with such detailed affection and interest in vivid color spotting of house, tree and figure against the crisp snow that the series becomes a modern Currier & Ives documentation. Most appealing among these refreshing pictures are *Ring in the Snow*, for its spirited rhythm of the prancing horses, and *An Impression of Norwich*, a sound, poetic summation of the town in the hills.—JUDITH KAYE REED.

Too Many Exhibits

An exhibition of paintings by Wallace Herndon Smith, at the galleries of the Associated American Artists, suffers a common complaint in one-man shows of exhibiting too much work, including both sound accomplishment and negligible performance. If artists could only be their "severest critics" as well as their "best friends" and could bring themselves to weed out the less desirable works, a great improvement in exhibitions would be produced.

Smith's brushwork is vigorous and his color selection markedly appropriate. He has a special flair for figures in interiors, where the spatial relations between the figures and their surroundings are admirable. A notable example of this gift is *Sewing*, where the figure of a woman seated in her bedroom with work on her lap is finely integrated into the setting of the room. The pale pink of her negligee and the soft red of her sewing work serve as foils for the warm tints of her face on which a light falls from the window. *At the Piano* and *Fitzpatrick Portrait* are other instances of this harmony between decor and figure.

—MARGARET BREUNING.

A Winter Afternoon: PHIL PARADISE. On View at Ferargil Galleries



May 15, 1946



La Villette: WILLIAM GLACKENS

Taste and Quiet Beauty in American Art

ONE OF THE MOST TASTEFUL selections of American painting seen recently is the collection arranged by Marie Sterner and now on view at French & Co. (through June 8). Fully half of the pictures pack surprises in a quiet way too for they represent fine but less familiar moods of the contributors.

In this latter group is an early Glackens, a delightful view of *La Villette*, striking for its unusual composition, fluid painting style and charm of mood. Nostalgic romance also pervades Gifford Beal's *Little Park*, vibrant with sparkling color, while an Eilshemius *On the Lake* represents this uneven painter at his best in an intense but quiet and self-contained picture. Bellows is represented by *Cyrus Jones' Place*, painted in warm color and loose style two years before the artist's death.

Other outstanding works in this sat-

isfying exhibition include Corbino's *Group Composition*, a large study on canvas, with great carrying power and beauty of drawn forms in his earlier classic style; three pictures by Weir, showing French Impressionist influence; a solidly-painted *Amisbury Hill* by Kuehne and Lintott's *Cineraria Plant*.—JUDITH KAYE REED.

Martinelli's Quiet Power

Oils, gouaches and drawings by Ezio Martinelli are now hanging at the Willard Gallery in New York. The artist's highly personal expression, having little to do with objectivity outside of titles, is compelling because of its coherent form. This coherence has been realized in most instances through the artist's schismatic approach as regards his forms and background. This approach makes for a clarity and power.

Commended to your attention are *Figures on Pedestals*, which somehow avoids being scattered despite its unorthodox spatial groupings, and a disciplined *Inhabitants of the Isle*, rich in an infinite variety of shapes. Also to be mentioned is a quiet work titled *Simeon Stylite*. Here is modernity that can be lived with. The strident quality that often prejudices gallery-goers against similar forms of expression is not present here. Through May 18.

—B. W.

Pictorial Tours

Landscapes by Estelle F. Levy are now to be viewed at the Arthur Newton Gallery in Manhattan. The painter has traveled far for her subject matter. There are present glimpses of Florida, Nassau, Yosemite and New England. Noted were *Main Street*, *Old Lyme, Conn.* and *El Capitane, Yosemite*. In this last mentioned work, the painter has captured the feeling of the region's topography. Exhibition through May.—B. W.



The Lovers: PEPPINO MANGRAVITE

Sound Painting Marks Rehn Spring Show

ALL THE BLUE BONNETS are over the Border at the Rehn Gallery, where a Spring Showing is on view, in which the contributing artists appear to have decided to better their previous bests.

One of the high spots is the large canvas entitled *Armor*, by Bradley Tomlin, an abstraction that is a virtual triumph in its resolution of calligraphic scrolls and planes of pure, high color into a 'design of both power and subtlety. Flower pieces are appropriate to the season. Henry Varnum Poor's still life of white and yellow lilies, drooping over an opulence of green leaves, is set against a bowl of purple aubergine (eggplant to you, perhaps). Stark Young contributes two flower pieces. His *Breath of Spring* shows a vase of white flowers, almost impalpable in their delicacy of textures. *To the Garden*, also by Young, is a pyramidal bouquet of waxy blossoms in pale hues, that seem to be bound together with a wandering line of red-petalled flowers. It is an epitome of Spring.

A figure painting, *Tisanne*, by Eugene Speicher, portrays a seated girl in a fluent, resilient posture, the gleaming textures of her white dress a foil to the underlying warmth of the flesh tones. Alexander Brook's *Urban Imp*, a small child in a small rocking chair conceals the implied mischief of the title by an expression of placid innocence. The informality of the presentment and the felicitous design are noteworthy.

Henry Mattson contributes one of his poetical canvases of the sea, *Three Stars*. In this work, as in other recent ones, Mattson reveals a greater interest in solidity of form with no loss of the indefinable magic that has always characterized his paintings.

Yeffe Kimball's *The Wave*, a vast whorl of movement in radiating spokes of blue and white, conveys an inescapable sense of elemental power. Peppino Mangravite's *The Lovers* is both magnificent in its rendering of a grandeur

of exotic landscape and humorous in the evident oblivion of the happy pair to the burning village of the background.

Elizabeth Sparhawk Jones' *Song by the River*, with its fluent movement of graceful, ascending figures is like a phrase of melody. B. R. Campanalla contributes an abstract landscape, *Sawtooth, Wyo.*, an admirable arrangement of planes in spatial depth.

—MARGARET BREUNING.

His Own Dream World

Gar Sparks' strange personal world is currently to be seen at the Julien Levy Gallery. It is a world inhabited, as Stuart Davis says in his forward to the show, by "a lot of people standing around in the wide open spaces." There's a great deal of poetry in this artist and it's clean with the feeling of fresh air about it. Technically, fault could be found in individual canvases. But the relief is so great to find a dream world on 57th Street that is not tormented by Freudening monsters that these faults are of minor importance. An interesting biographical note is that as a young man Sparks was a runner at the Armory show and was responsible for Marcel Duchamps' *Nude Descending a Staircase* being sold.

Individual discussion of pictures is impossible as the artist has refused to title his work. Through May.—B. W.

Temple Shrine for Dayton

A richly carved 17th century Temple Shrine from the province of Travancore in Southwest India has been added to the permanent collection of the Dayton Art Institute through funds provided from the Carnell estate. The floor of this five-foot, porch-like structure is well worn by the thousands upon thousands of offerings placed before its double doors by ten to fifteen year old girls when they came for the services of the priest in a pre-marriage act.

Overtones of Spring

SPRING SHOWINGS are signs of the Zodiac in the art world proclaiming the advent of the vernal season no matter what vagaries our capricious climate may indulge in. The current exhibition at the Milch Gallery not only announces that Spring is here, but through the freshness of the works displayed and through their variety of imaginative expression seems to be consonant with the character of the season.

A long panel, *Mantel Arrangement* by Hobson Pittman, is an epitome of the lavish wealth of Spring's treasury. On a marble mantle shelf a profusion of flowers stretches in a casual arrangement against fabrics of gray and green that accentuate their delicate hues and rich textures. Helen Sawyer's *Flood Tide* is carried out in a lower palette than her usual canvases. The stretch of the horizon, the vastness of the sea that meets it, and the sense of the movement of the tidal waters convey an ineluctable impression of the mood of time and place.

The Rescue by Hilde Kayn attains its dramatic impact by the play of light on the heavy forms that are skillfully related in a plastic design. Frank di Gioia's *Italian Funeral* displays more enjoyment in its crowded figures than grief. He has gained remarkably in breadth of expression and soundness of form without losing any of his powers of vivid characterization.

Louis di Valentin's *Ballet Class* is an engaging presentment of the awkward age of adolescence learning to be graceful. The rhythmic composition and the play of color give animation to the canvas. Leon Kroll's distinguished figure painting, *Elizabeth in White*; Harry Hering's rugged forms and somber mood in *The Quarry Pool* and Sidney Laufman's warm greens and yellows that melt into each other in *Clayton's Pastures* are other excellent items.

—MARGARET BREUNING.

Ballet Class: LOUIS DI VALENTIN
On View at Milch



The Art Digest

With Modern Accent

THE KOOTZ GALLERY is currently celebrating its first birthday by staging an exhibition titled "Building a Modern Collection." Seven artists are represented, ranging from internationally known Fernand Leger to comparative newcomers to the arena of 57th street, such as Romare Bearden and Robert Motherwell.

William Bazotes is best seen in a canvas titled *The Stage*. Opposing patterns mark this highly personal work, in which texture has been created through scumbled yellows over a black ground. Carl Holty shows a swirling *Dragon Slayer* and a juggling *Harlequin*, notable for its command of sensitive greens and violets. Robert Motherwell well organizes space in a line-dominated *In The Garden*. Viva by the same artist does not appeal and seems an arbitrary effort.

Girl Reading by Byron Browne is perhaps the highspot of the exhibition. Semi-abstract in approach, the work dances with color at times light and gay, again moody and almost tragic. Forms melt and recede into space in certain areas; in others they almost pounce upon the spectator. Add to this a faint tracery of nervous white line and you have an exciting performance.

Tree forms combine with abstract shapes in Fernand Leger's *American Landscape*, while his sense of organization and command of form are evidenced in *Mechanical Elements*. *The Horns Are Near* by Romare Bearden is in the same idiom as those seen in his recent exhibition. The work finding its inspiration in the bull ring is a prime synthesis of motion and demonstrates continued growth on the artist's part. Until June 1.—BEN WOLF.

In Tune With His Times

Paintings in gouache and tempera by a young newcomer named Shimon are presently to be seen at the RoKo Gallery in Greenwich Village. The painter draws upon his Hebraic origins for his subject matter and pursues this vein in depictions both Biblical and contemporary. The resultant pictures, self-taught in aspect, display an instinctive feeling for design and the dramatic that is in tune with his environment. Subdued color has been employed in most instances but plays a secondary role to line.

Assyriology is a satisfactory blending of the archaic and modern, while *Funeral* evokes a genuine tragic mood. Direction through design marks a movementful *Lady Filing Her Nails*. Not to be omitted is a somber *Refugee*, one of the best designed of the exhibits. Through June 1.—B. W.

Honolulu Statistics

The Honolulu Academy of Arts sends us the following statistics gleaned from their 1945 annual report: Visitors totaled 126,997, an increase of 4,500 over the 1944 attendance. While half of the adult attendance was service personnel, each visitor, civilian or military, adult or child, cost the Academy exactly 67 cents. The Academy installed 40 exhibitions during the year, loaned art to 15 organizations.

May 15, 1946



La Clownesse: TOULOUSE-LAUTREC
(Lithograph)

The Paris of Lautrec

LITHOGRAPHS BY TOULOUSE-LAUTREC, at the Galerie St. Etienne, a choice collection of rare prints of different series, bring a vivid resurgence of a life long since past, that of the *Cafe-chantant*, whether in the reaches of Montmartre or the more elegant Champs-Elysées. For not only did Lautrec set down figures of the music hall and cabaret, but he caught the very atmosphere that surrounded them.

It is always astonishing to realize what a prodigious amount of work Lautrec accomplished in his short life while suffering under bodily ills and the ever-present stigma of his deformity. Sitting at a table under the glare of gaslights and under the impact of the violent movement, sound and color of the perfervid milieu in which he lived, he drew incessantly, unrelentingly, jotting down notes of this palpitating life, that later he transformed into a compelling summary of the whole world of viciousness, vulgarity and reckless abandon surrounding him. While Lautrec's work displays a brutal cynicism, it also reveals a deep understanding of the humanity he portrayed. This understanding resulted from his absorption in

character, his penetration of the subject before him, stripping off superficial defenses and probing into the very depths of being.

La Clownesse, one of the series *Elles*, is a frank depiction of grotesque animalism; it also is a brilliant abstract design that shows the artist's instinctive flair for composition. A complete contrast is another print of this series, *La Modiste*, in which the commonplace figure receives an exquisite tenderness of treatment. It is remarkable in how many of this series, carried out only in his vital, synthetic line, the impression of color is achieved.

The portrait of his friend, *Aristide Bruant*, a composer and singer of raffish songs, is a sincere tribute to a personality that he admired. Yet for all his passion for reality, there is nothing photographic in Lautrec's work. However veracious his likeness, it is not an illustration, but a poignant revelation of personality that seems in some curious way to reflect the world that environed his subject. A series of lithographs of Yvette Guilbert shows her in various roles, the notable one of Richpin's *Glu*, the popular rendition of the English song, *Linger, Longer, Loo* or taking a curtain call before a sea of faces, resplendent in a froufrou of trailing skirts and the long black gloves that accentuated her thinness.

Illustrations for Georges Clemenceau's book, *Au Pied du Sinai*, a study of life in the ghettos of Poland, possesses less of the conviction that his usual work produces, although Lautrec spent several days in the Tournelle quarter of Paris among poor Polish Jews in its preparation. These commissioned drawings are not comparable to such a congenial subject as *La Passagere*.

Included in the showing is the oil portrait, *Messalina*, a character in the opera by Isidore de Lara and enacted by Mademoiselle Ganne. This opera inspired six paintings and at least two drawings by the artist. It is noticeable that in this painting, the fluid, semi-transparent brush strokes of Lautrec's earlier work are replaced here by flatter, unbroken masses of color, while the solidity of the surface and its general smoothness indicate that a transformation in his technique was taking place.—MARGARET BREUNING.

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The Distaff Side

IN RELATION to their proportionately small number of exhibits, the eight sculptors represented in the New York Society of Women Artists' 22nd Annual, at the National Academy through May 26, reign higher than their picture-making sisters. Doris Caesar, Kermah Kallman and Clara Shainess each has entered works which maintain the creative standards the artist set for herself. In addition, Mitzi Solomon, Beatrice Stone and Cleo Hartwig contribute more than one satisfying pause in a dull show.

As is usual in such large annual offerings watercolors again compose a more striking group than the oils, although the same few painters in each division are responsible for the brighter spots. Outstanding works in both media are exhibited by Theresa Bernstein, Dorothy Lubell Feigin, Lena Gurr, Angele Myrer, Estel Novic, Frances Pratt and Eugenie Zundell.

—JUDITH KAYE REED.

Dean Meeks Recalled

The Wayman Adams portrait of *Dean Everett V. Meeks* of the Yale School of Fine Arts, cited for particular commendation by Margaret Breuning in the last issue of the *Digest*, was withdrawn a little early from the exhibition at Portraits, Inc. At a reception held on May 10 at the Yale Art Gallery it was presented to the University in the name of the Associates and Friends of the School by President Emeritus Angell, and accepted for the University by President Seymour.

Another Tribute to Tschudy

Sir: I want to write this tribute about Herbert Tschudy, for no one ever appreciated him more than Mr. Henshaw and myself during the thirteen years that we knew him: for his worth as a man and a most loyal friend; for his understanding integrity in art, both in his own work and in his unswerving adherence to its loftiest ideals in his many and important associations with the art world. Mr. Tschudy's death came ten days after that of Mr. Henshaw. I send this as an expression of gratitude and affection to a man who, in all the years we knew him, was too humble and unselfish to recognize his own greatness.

—MRS. GLEN COOPER HENSHAW, Baltimore

The Art Digest



Never Never Land: CHET LA MORE

Art Turns Lightly to Thoughts of Fancy

FOR ALL BUT the stubborn few whose minds do not lightly turn to fancy these spring days the Perls Gallery makes an ideal browsing stop. Here is whimsy by some of its most popular purveyors: Carol Blanchard, offering a white nightgowned *Midnight Snack*; Darrel Austin, his favored nymphs and

lions; Karl Priebe, his animal charm-ers; and Chet La More, represented by the delightful *Never Never Land*. Fancy of a somewhat different sort is shown by Luis Martinez-Pedro in his grotesque, fine-lined bird drawings; Mario Carreno, with the richly-muted color patterns of *In The Garden*, where even

the lady-gardener's shears are turning into leaves; Fred Papsdorf's precise still-lives and Tschacbasov's heavy, brilliant compositions.—JUDITH KAYE REED.

Philip Perkins Abstracts

Sometimes as invisible as the equator is the borderline separating abstract and non-objective art, suggestive symbolism from surrealist secrets, and this is the case in Philip Perkins' exhibition at the Marquie Gallery, through May 25. Color in these works is brilliant, form is often geometrical and kaleidoscopic; at other times dynamic and abstract, given specific meaning through titles. We liked best *Two Phases of Sleep*, *Corners of the Evening* and the streamlined *Chimaera*.—J. K. R.

Schulheiss Wins Again

The first prize of \$50 in the 5th National Print Exhibition of the Laguna Beach Art Association has just been awarded to Carl M. Schulheiss for his engraving, *Flight Into Egypt*. This winning print is already distinguished, having been accorded a first Pennell Purchase Prize at the Library of Congress last year, and the 1946 Purchase Prize at Wichita, Kansas. It was also last year's membership plate of the Society of American Etchers.

Andrew Ritchie Returns

Andrew C. Ritchie has returned to the directorship of the Albright Art Gallery after an absence on leave with the government. He served as technical advisor and representative of the Commanding General, United States Forces in Austria.

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Charlotte Young and Fred Cooper, editors of the Society's monthly *Bulletin*, have something important to say this issue in regards the response to the recent scholarship awards made by the organization to students of illustration in the schools mentioned. Ladies first. . . Charlotte Young:

Society Scholarship Awards

The Society's Scholarship Contest for 1946 has come to a close and the following students will receive awards:

Art Students League—Jack Ambrosia, \$300; Casimer Norwaish, \$150; Gilbert Fullington, \$50.

Rhode Island School of Design—Wm. Robert Candy, \$300; Allen Johnson, \$150; Alva D. Williams, \$50.

Pratt Institute—Gloria Foxx, \$300; Murray Hirsch, \$150; Arthur Cumings, \$50.

California School of Fine Arts—Harlan Jackson, \$50.

When the jury met they were indeed shocked at the indifference of the Western schools who had been invited and

Art Students League:
1st Prize Winner, Jack Ambrosia



even expressed their delight at being chosen to participate. It seems to me that there must be many students throughout the country who would find any bit of outside financial help more than welcome. The response is puzzling to say the least.

It is a pity when you realize the number of young hopefuls who enter art school with every intention of being able to set the world on fire at the end of his training. Then think how many of those young hopefuls fall by the wayside after putting in three and four of the most important years of his life into studying a subject that never gets beyond the embryonic stage for him.

Of course in many cases the student is to blame—for instance one of the schools sent a "no entry" report because the students "didn't like the manuscripts"! The problems presented in this contest were manuscripts submitted by three outstanding magazines. The manuscripts were on their schedule to be published this summer and the editors and art editors agreed that if any student should turn in outstanding work that would merit publication, it would be bought at the usual rate paid to a top illustrator and the illustration with a squib about the artist would be published with the story. An opportunity never before given art students.—And they "didn't like the manuscripts"!

The Scholarship Committee would like to express its thanks to the *American Magazine*, *Colliers*, and *Cosmopolitan* for their fine short stories loaned as problems in the contest and to the jury for their co-operation in picking the winners—Dick Chenault, Jack Pellew, Ed Witalis, Fred Ludekens, Ray Prohaska, Harold von Schmidt.

Two letters concerning this same subject now follow. They were written by member Fred Cooper to the faculties of the Eastern and Western schools that participated. Mr. Cooper:

To Each Western School

Concerning the Society of Illustrators nation-wide Art Education Scholarship enterprise, I must report the surprise and embarrassment of the Western art schools' alumni here in New York who selected your school for participation.

The complete failure of all the Western schools, contrasted with the excellent co-operation of all the Eastern schools, leaves us much puzzled. The students of one Western school complained they didn't like the manuscripts!

There seems to be grounds for suspicion that the great (and consistent) magazine art market is not getting the consideration it deserves, at least from

the Western schools who accepted our invitation this time. We believe that students are entitled to preparation for this field. It may be that the relatively smaller market in the West for fiction art accounts for the lower interest in this branch, but the value of the training involved cannot be minimized, and the stature of the Western alumni in the New York field today bears evidence that some fine schooling out there has been the rule in the past.

In any event, the Society of Illustrators is going to continue its encouragement of the art of illustration, and we would appreciate your candid comment on the outcome of the recent scholarship campaign. It is quite possible that we can do our part better, so if any suggestions by you can help us, especially any that would lead to your trying again next year, we shall feel that we are making progress. The outcome of this occasion has not convinced us that competent teaching of illustration is an Eastern monopoly, by any means.

—FRED COOPER, *Chairman,*
Scholarship Committee

To Each Eastern School

I want to thank you for your fine co-operation in our first nation-wide Art Education Scholarship enterprise. You and the participating students of your school deserve much credit for such fine work, and we are looking forward to an even more successful result next year.

—FRED COOPER, *Chairman,*
Scholarship Committee

Editor's Note: The Western schools were: California School of Fine Arts, Art Center School of Los Angeles, and Art Institute of Chicago. The Eastern schools were: Art Students League, Rhode Island School of Design, and the Art School of Pratt Institute.

Mario Cooper is conducting group criticisms in the Society's Galleries one night a month as a special feature of the regular Friday evening Life classes and lecture series for veterans of the armed forces. These evenings are open to all veterans who are interested. Meetings begin at 8 P.M.

Members may be interested in the DIGEST review of the current exhibition of *Contemporary American Illustration* now being held at the International Galleries at Rockefeller Center in Manhattan. Aside from the review appearing here, critical comment has been made in the daily press and in other magazines. The general consensus is that it is a success and should be an annual events (see page 12).

This issue of the DIGEST marks the final appearance of this page until next fall when it is to be resumed. May the editor on behalf of the Society of Illustrators thank you for the interest that you have shown in the articles and expressions of opinion that have appeared here and express the hope that your interest will grow with the coming season. So until September 15 . . . a very pleasant summer.



By Ben Wolf

Bless my soul. . . I thought I had heard just about everything, but the other night at one of Edith Halpert's Downtown Gallery openings I overheard a snatch of the most heartfreezing conversation to reach these old ears for many a day. I regret the fragmentary nature of my reporting . . . but I thought it just as well to keep walking. . . "But after all," a lady was saying, "she only married him for his Guggenheim."

S. J. Woolf's portrait of ex-Mayor La Guardia has just been turned down by the city Art Commission. Maybe they didn't like that article either, Mr. Woolf.

THEY SAY THAT * Several youthful combat-artists just returned from overseas with bulging portfolios are broken-hearted because many of our national magazines have decided not to use any more war-time sketches. Reason? The war is over and according to most periodicals nobody is interested in war subjects any longer. Mr. Wilde had a phrase for it. . . "The dead so soon grow cold."

* Peggy Guggenheim, according to local wits, is being sued by two artists because of her recent book *Out of This Century*. Their complaint . . . they weren't mentioned.

* Several big league painters are severing connections with their galleries as of this spring. . . Galleries that have spent years and money in helping the artists to achieve whatever prominence they now enjoy . . . who was it who said. . . "Be nice to the people you meet on the way up . . . you'll see them all on the way down later."

* A visiting museum director from out of town is worrying several of our local directors, according to rumor reaching here. They don't think he is Manhattan-viewing simply because of the lovely sunsets to be seen across the Hudson River. Is that the sound of trembling boots I hear in the middle distance of 53rd Street?

Had a grand time the other night at the ball held by the Art Student's League at the Waldorf. Saw just about everything. I never saw so many costumes contrived with so little material.

Stopped in at the Clay Club the other day to check up and see whether or not my welcome still held good. While I was there I looked over the sculpture that has been donated by sculptors for the Club's current benefit. The entire proceeds of the sale are to be used for the new Sculpture Center planned by the Club when they are forced to move as a result of their present quarters being torn down. Collectors take note!

You'll be surprised at the bargains offered and the names included. The list of exhibiting sculptors contributing reads like a who's who. . . Noted were examples by Paul Manship, Alexander Calder, David Smith, Leo Amino, Sascha Brastoff and Cleo Hartwig. These and the many other participating artists have given top examples for this cause . . . and prices are geared for quick sale. . . Stop in and see for yourself. . . Because it is an excellent opportunity to become a collector and a benefactor at one and the same time.

One of our closest friends, a modest fellow by nature, has forbidden me the use of his name in connection with the following yarn.

When the hero of our tale was in the seventh year of his life he was called upon by his schoolmarm to produce an essay. Even at that early age our hero, today important in the ranks of contemporary American painting, was art-conscious. He wrote a biography of Rosa Bonheur. Unfortunately he recalls little concerning the details of his literary effort's contents . . . but one statement it contained he remembers vividly to this day. . . "In those days," penned our then embryonic scribe, "it was not considered proper for a lady to go among horses."

Said one visiting museum director to Picasso Peale . . . "I swear we're turning into a nation of plastic idiots!"

Exploded a cognizant cabby to yours truly the other day: "You know . . . if an artist paints three good pictures a year it's O.K. . . More than that and something's wrong somewhere."

As Ralph Pearson once said to an inebriated artist who asked him to criticize his painting. . . "I'd rather see you get drunk on color than on liquor."

Add definitions. . . According to a friend of ours . . . there's many a so-called art patron who has in reality merely given something to a museum that he didn't want to keep himself.

The other day my truckman from Wellfleet arrived on the scene to take some of my belongings down East in preparation for the Cape Cod summer. He had quite a time maneuvering his truck and trailer along the curb in front of the studio. Our local policeman watched his efforts in silence and examined with extreme care the rather modern oils that were subsequently loaded in the van. "You mean to say you came all the way from Massachusetts to pick up the likes of this?" enquired the doughty arm-of-the-law of our truck driver. Upon his admitting that such was the case, the policeman exploded. "That writer fellow on the *Times* named Woolf should hear about this." . . . What do you think?

Concerning that disturbing rumor current along 57th Street to the effect that those pictures that the now defunct Artists For Victory sent to England during the war as a goodwill show of Contemporary American Art are frozen in customs and that no efforts are being made for their release . . . isn't so. We checked and find that Sylvia Van Renssalaer, formerly of A for V, has been working feverishly to effect their return to the artists concerned. The pictures should be back in their respective studios within several weeks.

Peppino Mangravite well defined the function of a museum the other day. . . Said he: "A museum should be a clinic for our disabled sensibilities."

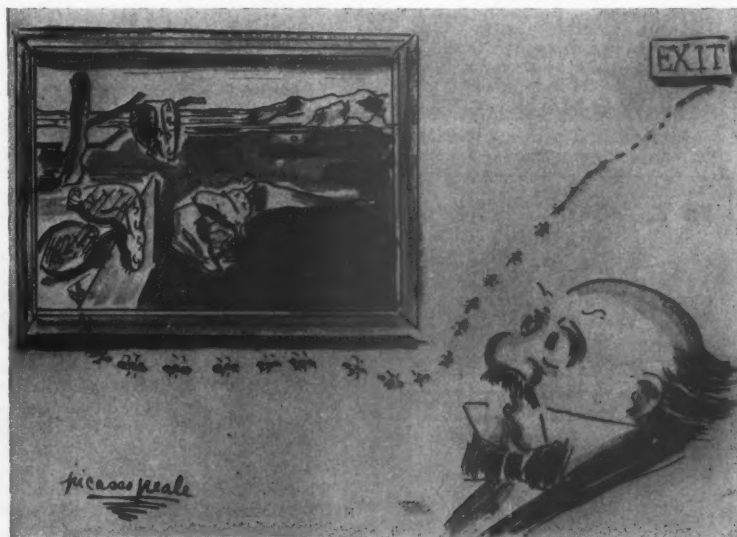
Did you know that Charles Jackson . . . author of the novel *The Lost Weekend* is currently living in our Village and, according to reports received here, is a primitive painter of no mean ability?

See by the paper that the Met is going to provide wheelchair tours for the infirm, in the future. How about weary art critics, Mr. Taylor?

"I am not interested in art as a means of making a living, but I am interested in art as a means of living a life."

The Art Spirit—Robert Henri.

Persistence of Spring by Picasso Peale



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32 East 57th St. New York City

Mexican Art—From Market Place to Museum

THE ARTS AND CRAFTS of vanished civilizations are often all we know about them, yet it is not smug satisfaction which makes many students claim knowledge and understanding of the dead men and women who created them. Only seldom, however, do we remember this fact when we speak glibly of mutual understanding between living nations. And it is in an effort to remedy this situation that Thomas J. Watson, president of the International Business Machines, loaned a large part of the firm's Mexican collection to the Grand Central Galleries where a large exhibition of ancient and modern painting, sculpture, prints and folk arts is on view through May 18.

That the purpose of the exhibition, which is available for loan showing in institutions throughout the country, is appreciated across the border was evident in a statement by Mexican ambassador Antonio Espinosa de los Monteros, when he aptly observed: "Mutual appreciation of art between peoples is one of the surest ways of bringing about clear international relations."

As indicated in the exhibition title, "From Market Place to Museum," the show offers a comprehensive sampling of Mexican art, beginning with a large group of the marvelous Tarascon, Mayan, Aztec and other archaic sculptures which have so influenced modern work, continuing through the arts and crafts of the Colonial period, and concluding with paintings and prints of contemporary Mexico.

Responsible for much of the wise selection of the exhibition are Robert Montenegro, leader of the Mexican folk art movement and director of the fine arts department of the Ministry of Education since 1944; Ines Amor, head of the Gallery of Art in Mexico City, who acted as adviser on painting; and Leonard G. Field, crafts consultant who has just completed a two-and-a-half-year survey of his field.

Highlights in this vividly arranged art fiesta are the brilliant folk art displays which include costumes, pottery textiles and the retablos—those appealing popular paintings on metal or canvas which memorialize miracles.

The section devoted to contemporary art includes 13 oils, many recently acquired from the large exhibition of Mexican art held at the Knoedler Galleries this winter. These include Tamayo's *Flute Player*, one of the magical colorist's finest paintings; Siqueiros's big, symbolic *Sunrise of Mexico*; Galvan's charming but static *Children Playing*; Meza's strange *El Mezquital* and Martinez' *Angel of Death*. Other artists represented are Dr. Atl, Federico Cantu, Frida Kahlo, Olga Costa, Merida, Montenegro, Orozco. Many of the 22 watercolors represent these same artists, plus Anguiano, Beloff, Dominguez, Soriano and Morado and others.

Most comprehensive among the modern art shown is the graphic arts group, one of the largest Mexican selections shown in New York. Represented among the 30 artists are most of Mexico's leading workers in black and white—Anguiano, Bracho, Dosamantes, Escobedo, Galvan, Mendez, Montenegro, Morado, Zalce, as well as Covarrubias,

Orozco, Siqueiros, Charlot, a group of men less familiar to North Americans—and of course Posada, spiritual father of so many of Mexico's powerful printmakers.

The prints and watercolors, and many of the oils, are scheduled to tour with other works from Central and South America in the I.B.M. collection. All of the works in the show will eventually be housed in the International Business Machine museum in Endicott, New York.—JUDITH KAYE REED.

Serigraph Annual

THE 7TH ANNUAL EXHIBITION of the National Serigraph Society, at the Serigraph Galleries through May 25, maintains the high level of fresh inventiveness and skilled technique which accompanies most shows by this group. Newcomer Francine Felsenthal shows an interesting semi-abstract print executed with a varnish overprint. Edward Landon's group of abstracts also stresses textural variety to enrich simple but effective color schemes. Other outstanding works by familiar exhibitors are Leonard Pytlak's *Spring Song*, one of the three prints in the handsome sponsors' portfolio, and Pytlak's charming *Summer Day*; Henry Mark's abstract *Horse*; Doris Meltzer's subtle *Bosky Dell*; and prints by Philip Hicken, Beatrice Mandelman, B. Berkman-Hunter, and Charles Barrows.—J. K. R.

In Two Techniques

Paintings by Drucilla P. Wing, at Contemporary Arts, indicate two widely-varied techniques; it would be difficult to decide which is her characteristic expression, for in both she renders a good account of herself. Some of the canvases are heavily pigmented and carried out with broad simplified design in bold brushing. Other paintings are executed with meticulous precision of forms and delicate fusings of light and color.

Mrs. Wing's works all reveal a flair for harmonious color and appropriateness of this color to the ideas that she presents. (Until May 24.)

—MARGARET BREUNING.

Hari Kidd Exhibits

Hari Kidd, who is showing oils and watercolors at the Weyhe Galleries through May 25, seems more at home in the latter media where he is represented by a series of anti-war pictures. Among these, *Secret Diplomacy* combines sweeping design with pungent caricature and *Prejudice, Reason and Emotion*, though less subtle, is also effective comment. Kidd's oils of Mexico, however, are not sufficiently developed to sustain their brilliant color and strong pattern.—J. K. R.

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Doting parents who see Zoë Shippen's pastel portraits of children, now at the Arthur U. Newton Galleries, should be prepared for twinges of covetousness. Serious or gay, devilish or angelic, Miss Shippen has recorded these two-dozen offspring of important people with all the attractiveness and appeal that is childhood. Twelve youngsters from the Washington embassies give the show an international look. The deadly serious, year-old Kou-Yi of China, a wide-eyed and beautiful two-year-old from Iceland, the flirtatious young maiden from Thailand, Norway's slyly smiling Prince Harald and dark and handsome Aleco from Greece vie for attention with such American beauties as the four-year-old son of Errol Flynn and Lily Damita who inherited all the good looks of both mother and father. Many pictures were commissioned, lent for the show.

Allied Artists Elect

The Allied Artists of America held their annual meeting at the Salma-gundi Club on April 16 and elected the following officers: President, Howard Spencer; vice-president, Gordon Grant; corresponding secretary, Frank Ger-vasi; recording secretary, Josephine Paddock; treasurer, Pietro Montana; assistant treasurer, Arnold Hoffman; directors, Marion Gray Traver, DeWitt Lockman and Walter Biggs.

Artists Pick Jurors

Jurors chosen from nominations made by working artists of the Los Angeles area will sit in judgement on the 7th Annual Artists of Los Angeles and Vicinity Exhibition, to be held at the Los Angeles County Museum from June 2 to July 4. Dan Lutz, Knude Merrill, Boris Deutsch, Ejnar Hansen, Emil Kosa, Jr., Clarence Hinkle, Paul Lauritz, Ralph Holmes and Hanson Put-huff will judge the paintings; George Stanley, Peter Ganine and Leon Saulter will choose the sculpture.

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In the McIlhenny Sale

At Parke-Bernet

THERE ARE STILL quite a lot of paintings on the auction calendar at Parke-Bernet, even though they form a relatively small part of large, mixed sales. On the afternoons of May 22, 23, 24 and 25, in a sale which features French and Italian furniture from the collections of Mrs. F. G. Macomber, Jr., Goelet Gallatin, Hugo Kastor and other owners, the largest number of pictures are from the 19th century. Among these are *Musiciens Ambulants Flamands* by Meissonier, *Le Medecin Malaude* by Vibert and *Village Canal* by Isabey. American paintings include *Lowering Skies* by Worthington Whittredge, work by Abbott Thayer, William Chase, George Elmer Browne and Arthur Clifton Godwin, all of which are now on exhibition.

Both modern French and paintings by Old Masters are to be found among the American and English furniture and a small but select group of old silver which will be dispersed on the afternoons of June 5, 6 and 7. Property of Henry P. McIlhenny, Mrs. John Wintersteen and others, the modern works include examples by Picasso, Miro, Chirico, Pascin, Derain, Dufy, Lurcat, Helion and Leger.

Among the Old Masters to be sold are paintings by Verspronck, Van Ruisdael, Brouwer, Teniers the Younger, Hobbema, Terborch, del Mazo, Maestro del Bambino Vispo and the Master of S. Julian. America is represented by canvases by Sully, Eilshemius, Arthur B. Davies and a few others. Mezzotints, engravings and etchings; bronzes by Herbert Adams; textiles, Oriental and domestic rugs; Chinese porcelains, table glass and china will also be auctioned. The choicest pieces of silver are a flat-top tankard by Peter Van Dyke, New York, 1684-1750 and a dome-top example by John Coney, Boston, 1656-1722. The exhibition will be held from May 31.

Michel Gilbert Popular

The Carroll Carstairs Gallery reports that to date 18 paintings, drawings and monotypes by Michel Gilbert have been purchased by private collectors from the artist's recent exhibition.

Auction Calendar

May 17 and 18, Friday and Saturday afternoons. Parke-Bernet Galleries: Early American furniture, silver and pewter; Indian Relics; English furniture, silver, etc., from various owners including the late R. T. H. Halsey, Paul Revere spoons and brandy warmer; flat top silver tankards by Jacob Boelen and William Cowell; early American hooked rugs. Indian relics collected by Edward MacDonald, companion of Kit Carson, in territory now South Dakota, Wyoming and Nebraska, from 1860-90. Martha Washington chairs, one by Joseph Short; maple highboys; maple serpentine-front chest of drawers; acorn-type brass andirons. English 18th century furniture includes small walnut slant-front desk, set of Windsor chairs with interlacing slats, walnut marquetry tall case clock, Queen Anne carved walnut wing chair, Chippendale needlepoint chairs, Georgian silver, Sheffield plate, Staffordshire and Whieldon ware. Now on exhibition.

May 20 and 21, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: The Library of John V. Van Pelt, Patchogue, L. I., by the order of Mrs. Margaret Van Pelt Vilas. Books on architecture, ornament, furniture, sculpture, tapestries, costume, ironwork, gardens, etc. Exhibition from May 16.

May 22, 23 and 24, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Furniture and decorations belonging to Mrs. F. G. Macomber, Jr., Mt. Kisco, N. Y. French, Italian and other furniture; Gothic and Renaissance sculptures, brocades, embroideries and other textiles; table porcelains and silver; paintings; Oriental rugs; Chinese porcelains; decoration. Exhibition from May 18.

May 27 and 28, Monday and Tuesday afternoons. Parke-Bernet Galleries: Books belonging to Mrs. Henry Burnham, Boston, others. Standard library sets; art books including illustrated volumes, *Jacoviet's Dessins et Peintures d'Afrique*, a number from *Klassiker der Kunst*, 68 volumes of *Gazette des Beaux Arts*, books on Japanese prints and Russian art. Watercolor drawings of birds by Walter Goodall, sporting prints. First editions, 39 volumes of Harvard Oriental series. Exhibition from May 22.

June 5, 6 and 7, Wednesday, Thursday and Friday afternoons. Parke-Bernet Galleries: Paintings, furniture and decorations, property of Henry P. McIlhenny, Mrs. John Wintersteen, others. Old master paintings, modern French and 19th century American works. Silver tankards by Peter Van Dyck and; Chinese and Chinese porcelain; table glass and china; Oriental and domestic rugs. Etchings, engravings and mezzotints; bronzes by Herbert Adams. Exhibition from May 31.

June 13 and 14, Thursday and Friday afternoons. Parke-Bernet Galleries: Garden furniture and decorations; hooked rugs; textiles; table glass and china; English and American furniture; etchings and engravings. Property of Bruce Buttfeld, others. Exhibition from June 7.

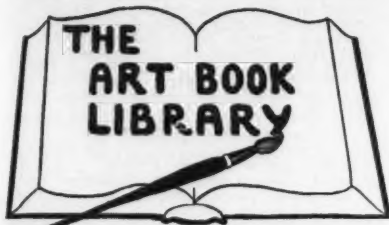
The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

De Hooch: <i>The Card Players</i> (P-B, Scott & Fowles) Private Collector	\$15,000
Inness: <i>Wood Gatherers</i> (P-B, Scott & Fowles) Knoedler & Co.	13,000
Sorolla: <i>Fisherfolk</i> (P-B, Berwind) A. Nisbet, Agt.	7,300
Raeburn: <i>Miss Jane Campbell</i> (P-B, Scott & Fowles) Chas. Hellmich, Agt.	5,000
Moro: <i>Portrait of a Nobleman</i> (P-B, Scott & Fowles) Julius Weitzner	5,000
Braque: <i>Vase d'Anemones</i> (P-B, Chrysler) New York Dealer	4,000
Picasso: <i>Sculpture Negre</i> (P-B, Chrysler) L. J. Marion, Agt.	3,600
Gris: <i>Nature Morte</i> (P-B, Chrysler) Private Collector	3,600
Modigliani: <i>Portrait of a Woman</i> (P-B, Saklatwalla) Buchholz Gallery	3,300
Cassatt: <i>Jeune Femme Allaitant Son Enfant</i> (P-B, Saklatwalla) John Mitchell	3,300
Utrillo: <i>Presbytère</i> (P-B, Saklatwalla) M. Y. Horgan, Agt.	2,700
Speicher: <i>Etiend Nude</i> (P-B, Saklatwalla) M. A. Linah, Agt.	2,000
Gris: <i>Nature Morte</i> (P-B, Saklatwalla) Private Collector	2,000
Miro: <i>The Horse</i> (P-B, Saklatwalla) New York Dealer	1,700
Laurencin: <i>Diane</i> (P-B, Saklatwalla) L. J. Marion, Agt.	1,550
Dali: <i>Palladio's Corridor of Dramatic Surprises</i> (P-B, Saklatwalla) Private Collector	1,250

The Art Digest



By JUDITH K. REED

"French Drawings at Windsor Castle." Critical Catalogue and Introduction by Anthony Blunt. 1946. London: Phaidon Press, Ltd. Distributed by Oxford University Press. 81 pp. of text and 140 reproductions. \$6.00.

Anthony Blunt, 20th century surveyor of the king's pictures, is an honest critic and a worthy scholar. And if his edition of this volume does not equal in thrilling satisfaction that of its predecessor, "The Drawings of Holbein at Windsor Castle," the fault may be placed entirely with Frederick, Prince of Wales and his no more broad-minded son, George III, who collected the pictures.

To these royal personages the boundary of French art, as Mr. Blunt reminds us, was rigidly fixed to drawing in the classical tradition as it was founded by Raphael and Michelangelo and revived by the Caracci in the 17th century. For this reason the castle collection of French drawings, while supremely representing France's greatest classicist, Poussin, and richly presenting the work of his contemporary in landscape, Claude Lorrain, nevertheless offers many omissions, notably in the field of 16th and 18th century French art.

Another limiting factor also stems from the classic taste of 18th century England when the Rococo-dominated Paris art center sent British collectors off to the more congenial Roman market—and where declining Italian fortunes made acquisitions there even more appealing. Consequently, nearly all the French artists represented at Windsor were connected in some way with Italy—as in the case of Dughet, La Fage and Simonneau, as well as Poussin and Claude.

But beyond these limitations in scope the collection, so scholarly presented by Mr. Blunt, is a highly important one. For its gallery of Poussin drawings alone the volume is worth more than its entrance fee. Associated with his name in the collection are 133 drawings, which in quality, range and preservation, are equaled by no other collection. Of these, 68 are regarded as unquestionably by Poussin, the others produced in his studio or by close followers. Nearly all of these reached Windsor by way of the artist's best Italian patrons: the Cavaliere Marino, the Cavaliere Cassiano del Pozzo and Cardinal Camillo Massimi.

Here is a unique opportunity to study the development of Poussin, in whose stringent 17th century classicism moderns claim to find the roots of Cézanne.

Life of Hicks

"Edward Hicks," by Frederic Newlin Price. 1945. Swarthmore, Pa.: Benjamin

May 15, 1946

West Society. 27 pp. of text and illustrations.

An interesting biographical study of the 19th century Quaker-preacher-artist, filled with revealing and moving quotations from the artist's diary and letters and written by the director of the Ferargil Gallery in New York City.

Book Briefs

Edy Legrand has just signed a contract with the George Macy Companies to illustrate books exclusively for the Limited Editions Club and The Heritage Press. The artist is now in his Morocco villa in Rabat working on illustrations for the Club's forthcoming edition of *Don Quixote*. Other artists under contract are Edward A. Wilson, Covarrubias, Bernard La Motte, Arthur Szyk, T. M. Cleland, Edmund Dulac and Norman Rockwell.

Veterans of the 9th Air Force will be glad to know they can now have a handsome pictorial record of their splendid service. Publication of *Ninth Air Force, USAAF*, a collection of action paintings by Capt. Milton Marx which follows the group from Africa to Germany and also contains portraits of the men who led them, was ordered by Commanding Major General Hoyt S. Vandenberg. Printed in excellent color in France, the book may be obtained by ex-servicemen only—at no cost—by writing to 1st Lt. Edw. W. Snyder, Room 3A330, Office of Information Services, Pentagon Bldg., Washington, D.C., or sign up for it at the Metropolitan Museum where the book and original paintings are now on display in the Air Force exhibition.

A brooding bookworm moodily helped himself to a \$950 feast recently when he ate through 38 copies of *The Book of Job*, illustrated by Arthur Szyk for the Limited Editions Club. Which means that there are that many less copies

available to the general public at \$25 a purchase.

The spring catalogue of Transatlantic Arts, American distributor for distinguished British publications, lists about 35 titles on subjects in art sparsely covered by recent American books. Now available in quantity in this country, these include surveys of Soviet art, modern Russian painting, Chinese calligraphy, Mayan sculpture, Islamic pottery, Russian and Czechoslovakian cartoons and many other varied subjects. For catalogue write Transatlantic Arts, Inc., Forest Hills, New York.

Promising the stimulating or controversial reading always prompted by the theoretical discussions of art are these recent arrivals, to be reviewed in future issues: *Preface To An American Philosophy of Art* by Philip McMahon, chairman of New York University's Fine Arts department (published by the University of Chicago Press) and *The Basis of Criticism in the Arts* by a California philosophy professor, Dr. Stephen Coburn Pepper (published by the Harvard University Press).

SURPRISE DEPT.: We don't want to shock anyone but the March issue of *Dance Index*, devoted to artists who have memorialized Isadora Duncan, includes only one representation by Abraham Walkowitz. Other artists who responded in paint or line to the great dancer's challenge were Rodin, Bakst, Lafitte, de Segonzac, Bourdelle, Carriere, John Sloan, Robert Henri, Maurice Denis, Van Deering Perrine, Grandjovan and Ruth Reeves.

CORRECTION: The price of *American Abstract Artists*, reviewed last issue, is \$2.50, not \$2.00 as quoted. Published by the Ram Press, it is being distributed by Wittenborn & Co., New York.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Chicago, Ill.

WALLPAPER DESIGN COMPETITION. Sponsored by United Wallpaper, Inc. Open to all artists. Prizes totaling \$7,500. Work due Aug. 31. For further information write Wallpaper Design Competition, 3330 W. Fillmore St., Chicago, Ill.

Denver, Colo.

52ND ANNUAL EXHIBITION OF PAINTINGS, DRAWINGS, PRINTS, SCULPTURE AND CERAMICS. Denver Art Museum. Open to all artists west of the Mississippi. Jury. Prizes. Entries due at Chappell House, 1300 Logan Street, Denver, Colo., by June 15.

Hendersonville, N. C.

3RD ANNUAL EXHIBITION OF HUCKLEBERRY MOUNTAIN ARTISTS COLONY. Open Aug. 14 to all artists. Media: oil, watercolor, etching, sculpture. Jury. Prizes. Entry fee \$1. Entry cards due June 15. Work due Aug. 7. For further information write Chairman of Arts Exhibit, Huckleberry Mountain Artists Colony, Hendersonville, N. C.

Lowell, Mass.

FRA ANGELO BOMBERTO'S FORUM OF ART. Whistler's Birthplace Museum. Open to professional artists. Media: all with the exception of large sculpture. Inventive artists invited to send photographs showing new handling. Entry fee \$5.00. For further information write J. G. Wolcott, 236 Fairmount, Lowell, Mass.

Newport, R. I.

35TH ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-21. Art Association of Newport. Open to all artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Entry cards due June 10. Work due June 17. For further information write The Art Association of Newport, 76 Bellevue Avenue, Newport, R. I.

New York, N. Y.

ASSOCIATED AMERICAN ARTISTS PRINT COMPETITION. June 15-July 15. Associated American Artists Galleries. Open to all artists. Media: etching, lithography and wood engraving. Jury. Prizes totaling \$5,000. For further information write Margery Richman, Associated American Artists, 711 Fifth Ave., New York.

COMPETITION FOR FABRIC DESIGN. Designs winning awards will be exhibited early in 1947. Museum of Modern Art. Open to all artists. Jury. Prizes totaling \$2,000. Entries due before June 1, 1946. For further information write Eliot F. Noyes, Director, Department of Industrial Design, Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

THUMB BOX EXHIBITION. Summer of 1946. Barbizon Plaza Gallery. Open to all artists. Media: oil, watercolor, tempera; size 10" x 14". No more than four pictures may be submitted by one artist. For further information write Oscar Weidhaas, 247 West 72nd St., New York City.

Ogunquit, Maine

26TH ANNUAL NATIONAL EXHIBITION OF PAINTINGS. The Ogunquit Art Center. June 30-Sept. 8. Open to all professional artists. Media: oil, watercolor and tempera. Artists may send four paintings no smaller than 8x10 or larger than 40x40, suitably framed. A charge of \$10 is made to each exhibitor. No jury. Prizes. Entry cards due June 20. Work due June 21. For further information address The Ogunquit Art Center, Hoyt's Lane, Ogunquit, Maine.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN PAINTING. July 1 to Sept. 30. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Entries due June 14. For further information write to Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

REGIONAL SHOWS

Cortland, N. Y.

2ND ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF NEW YORK STATE. Aug. 26-31. Cortland County Fair. Open to residents of New York State with exception of permanent residents in the following counties: Kings, Nassau, New York, Queens, Richmond, Rockland, Suf-

folk and Westchester. Media: oil, watercolor, tempera, gouache. Jury. Prizes totaling \$500. Entry cards due Aug. 17 at Cortland County Agricultural Society, 45 Main St., Cortland, N. Y. Work due between Aug. 17 & 20. E. E. Lowry, Director of Exhibition of Paintings, Cortland County Fair Grounds, Administration Bldg., Cortland, N. Y.

Gloucester, Mass.

24TH ANNUAL EXHIBITION OF NORTH SHORE ARTS ASSOCIATION. June 30-Sept. 8. Arts Association Galleries. Open to members only. Media: all. Exhibits must be framed; frames not to exceed 4". Jury. Prizes totaling \$175. Work due before June 14. For further information write Adelaide E. Klotz, Secretary, Ledge Road, East Gloucester, Mass.

Memphis, Tenn.

FIRST MEMPHIS BIENNIAL. Brooks Memorial Art Gallery. Oct. 5-29. Open to artists of Tennessee, Mississippi and Arkansas. Media: oil, watercolor, tempera and pastel. Entry fee \$2. Jury. Prizes. Entry blanks due Sept. 2. Work due Sept. 9. Entry blanks available from Brooks Memorial Art Gallery, Overton Park, Memphis 12, Tenn.

Minneapolis, Minn.

3RD ANNUAL SIX-STATE SCULPTURE EXHIBITION. July 2-Aug. 11. Walker Art Center. Open to legal residents, students and teachers now residing in Wisc., Iowa, Nebr., North and South Dakota, Minn. Jury. Prizes. Work due by June 15. For further information and entry cards write Mr. William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5.

Springfield, Mass.

3 COUNTY ART EXHIBITION. Oct., 1946. Springfield Museum of Fine Arts. Open to artists of Hampshire, Hampshire and Franklin Counties. Media: oil, watercolor, sculpture. For further information write Director, Springfield Museum of Fine Arts, Springfield, Mass.

West Chester, Pa.

15TH ANNUAL SPRING SHOW OF CHESTER COUNTY ART ASSOCIATION. June 9-16. Art Center. Open to present and former residents of Chester County. Media: oil, watercolor, pastel, drawing, small sculpture, three entries each class. Entry fee \$1. Entry cards and work due June 3. For further information write Mrs. T. J. Burneson, Secretary, Art Center, 32-N. Church Street, West Chester, Pa.

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Summer Art Schools

CHARLES CAGLE had more urgent personal reasons than most for discontinuing his established summer painting classes during the war. He spent three years as a Camouflage Technician in the U. S. Army Engineers, following the European campaign from a landing in Normandy on D-Day plus six to its conclusion. Painter Cagle now resumes charge of the small group of artists and students who enjoy "living their art" at his picturesque, remodeled river farm near Arlington, Vermont. Stress is laid on landscape painting. Individual instruction and criticism, adjusted to each student's need, is given daily. Family-style, Mrs. Cagle supervises meals at the farm where there are accommodations for twelve students. Quarters in the village have been arranged for late-comers. Although the session is from June 29 to September 2, rates are on a weekly basis, and two-week visitors are as welcome as those who come for the season.

The Art School at Chautauqua, which has been growing as fast as Alice did after nibbling the cake of Eat Me, continues to expand under the direction of Revington Arthur, who will again conduct New York University Credit Courses in painting and drawing. These include still life, figure, landscape and portrait classes in oil painting, and two classes each in watercolor and figure drawing. Marion Quinn instructs in the arts and crafts, Rosemary Evans in sculpture, and Harold Wagner in photography. These are also open to non-credit students, as are, of course, the

childrens and adult education classes in the same subjects. (June 30-August 25.)

Only Camilio Egas will remain in the art department of the New School for Social Research this summer, offering two evening classes of 10 sessions each. The life sketching class begins on June 11, the class in painting and composition on June 12.

Indiana-born Henry R. MacGinnis began exhibiting in 1896 and won his first award soon after from the Royal Academy of Fine Arts in Munich. But potential students for his summer school at Lake Morey, Fairlee, Vermont, need not fear that a long and distinguished career has obscured his recognition of the lighter side of life. Daily classes in landscape and composition may be supplemented by such evening and weekend diversions as dances, golf, swimming, fishing and horseback riding. (July and August.)

Beautiful, Saarinen-designed Cranbrook Academy of Art in Bloomfield Hills, Michigan, will hold its summer session from June 24 through August 3. This non-profit educational center still abides by the spirit of a unique philosophy of operation, now proven so successful, which was stated at its inception: "The Academy is not intended to become an art school in the ordinary sense. It is intended to become primarily a community of working artists. For this purpose the Academy will consist of a group of studios where artists will execute their work. At the same time talented young men and women may be admitted, where in an atmosphere of creative thinking they are ad-

vised in the execution of their own work."

William McNulty, founder and director of the Cape Ann Art School in Rockport, Mass., is taking a long-delayed sabbatical this summer. His 12-year-old school will be under the capable guidance of Louis Bosa and Bernard Klonis for the season (July and August) while he takes a holiday with his wife from year-round League and Rockport teaching in the form of a painting trip to California and Mexico.

The trend, noted earlier, continues. Josef Albers, who will again direct the Summer Art Institute of Black Mountain (N. C.) College, writes that this year he had over a hundred inquiries before any announcement was made. This third session of the institute promises to be as stimulating as previous ones, with the regular College faculty again being assisted by some distinguished guests. Among the latter are: Jean Varda and Jacob Lawrence, painting; Concetta Scaravaglione and Leo Amino, sculpture; Will Burtin of *Fortune* and Leonard Lionni of N. W. Ayer & Son, advertising art. Lectures will be given on architecture and planning by Walter Gropius, on architecture and art by John McAndrew, on painting by Balcomb Greene and on photography by Beaumont Newhall. (July 2 - Aug. 28.)

Frank Pack, who is conducting a school of painting at The Weathervane in East Gloucester, Mass., is another veteran of the ETO, who returned with the widely traveled 69th Division. Academy-trained (among other places), he held his first one-man show in New York in 1925. Heretofore Mr. Pack has taken only private pupils.

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A Modern Viewpoint

By RALPH M. PEARSON

**Verbal Hand Grenades
And Cartoons by Fitzpatrick**

The exhibition of cartoons by St. Louis's D. R. Fitzpatrick at the A.A.A. Gallery in New York showed a steadily gaining power in this master of the dramatized picture called a cartoon. Because these pungent, hard-hitting pictures are cartoons the artist is liberated into pictorial creation. He eliminates the irrelevant, plays up the relevant effectively with the aid of exaggeration, distortion and the use of imaginary symbols. He is a realist, but he deals with the reality of the idea rather than the superficial, obvious reality of the actual subject or scene in nature. His design is functional; he is not playing overtones of pure (visual) music to be enjoyed through the sense of sight as an additional contribution to the picture. Fitzpatrick has learned little or nothing from the Modern Movement—his art would be enriched if he had so learned—yet he comes within the Modern domain in that it includes the liberation he has achieved.

Two men with a wide newspaper audience have again repeated the old, old attacks on Modern Art. One is S. J. Woolf, staff illustrator of the New York Times; the other is the syndicated columnist, Paul Mallon, among whose customers are the Hearst papers. Mallon thinks, in his own words, "much so-called modern art is psychologically Communistic and the basic point which proves it is that it lacks beauty." Woolf is more tolerant. He merely compares modern art to the works of the insane and of children and argues that the "patrons of le dernier cri" are duped by exhibitionists with their tongues in their cheeks like Dali, Picasso and Modigliani. His argument could have been lifted bodily from the angry printed outcries of the academicians of 1909 in Paris and of 1913, 1915, 1920, 1925, 1930 and even thereafter in this country. All of his brave points have been answered again and again and yet again through the past third of a century till anyone who has a perspective on the spectacle gets deadly weary of the repetitious display of wilful ignorance and the endless repetition of the answering.

That a literal academic draughtsman like Woolf cannot understand would have no importance—if he did not have access to a million newspaper readers, thanks to the "progressive" New York Times. It is this alone that gives him any weight.

Fitzpatrick's liberation into the ideological and various other kinds of dramatizations of the picture and of reality outrages conservative minds. (Even dreams and fantasy of the subconscious are realities waiting to be explored by artists as well as psychologists.) Strange, is it not, that some people, decade after decade, fight so valiantly to confine the artist to the function of the mirror reflecting the beauty created by God.

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—JERRY FARNSWORTH

Evelyn Marie Stuart Says:

Modernistic art criticism impresses one with the need for a better training in English in our public schools and colleges. When a mature and educated person attempts to convince us of "the emotional excitement of design creation," the utter confusion of thought is hardly as impressive as the ignorance of the meaning of simple English words. . . . "Design" is only "misunderstood" by the false prophets of chaos in art, who seek to give it meanings not inherent in its origin or purpose. The word "form" also has a derivation which forever marks its application as appropriate only to "shape," whether of objects or events and confines it to things clearly marked out and plainly indicated. As to the "plastique of painting," there simply is no such thing any more than there is a "graphic of sculpture." Plastic derives from the Greek "plasm," something moulded, has to do only with modelling and exists in painting only as an illusion created by modulations of light and dark. What the modernistic apologist perhaps means is that Modern Art is "out of this world." It ought to be.

Young Collection to Scripps

An important collection of 19th and 20th century American paintings belonging to General and Mrs. Edward Clinton Young of Sierra Madre, have come to final rest at Scripps College in Claremont, California, after having been lent for some years to various Southern California galleries. The occasion for the gift was General Young's 84th birthday.

Among the painters represented are Bellows, Luks, Cassatt, Hassam, Homer, Inness, Melchers, Prendergast, Ryder, Speicher, Thayer and Wiggins. At present the works are being exhibited in the Florence Rand Lang Galleries of the art studios of the College, after which they will be hung in the residence halls until the projected museum wing can be added to existing facilities.

Guggenheim Fellows

The John Simon Guggenheim Memorial Foundation announced the following fellowships awarded for further study in the field of fine arts:

Barse Miller, painter; Mitchell Jamieson, painter; Manuel Bromberg, painter; Robert Noel Blair, painter; Carroll Cloar, lithographer; Eugene Berman, painter and stage designer; Morris Graves, painter; Ruth Nickerson, sculptor; Berta Margoulies, sculptor; Merritt Mauzey, lithographer.

Two fellowships were awarded for study in the history of art. They were presented to Frederick Hartt and Jean Charlot.

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There are exciting approaches, modern in aspect yet intelligible (at least to the youngsters if not to their less aware elders), such as Candido Portinari's graphic description of *Maria Rosa* by Vera Kelsey, and Juliet Kepes' stylized gouaches entered in the Domesday Press Competition that economically illuminate a slim volume titled *My Animals*.

Artzybasheff uses the medium of woodcut to search out the design element suggested to him by *Aesop's Fables* published by Viking Press, while Jean Charlot employs somnolent color in his sleepy *A Child's Good Night Book*, published by William R. Scott and written by Margaret Wise Brown.

Oscar Wilde's *Happy Prince* has been accorded an original and highly sensitive portrayal by Ethel Edwards. *Donkey, Donkey*, both written and illustrated by *New Yorker* Cover Artist Roger Duvoisin and published by Whitman Publishing Company, is humorous and expert. Absent here is the talking down so frequent among picture makers for small fry which they so resent.

The Golden Basket by Ludwig Bemelmans, as regards both text and illustration, is Bemelmans. What more can be said? If he can charm children as much as he does this particular adult he must rank high on their illustrative hit parade. The colorful gaiety of peasant art pervades Hyperion's new publication, *Spaniel in the Lion's Den*, pictured by Tom Funk and authored by Gregory Carmichel. Exhibition through May.—BEN WOLF.

Director Howe Returns

Lt. Comdr. Thomas Carr Howe, Jr. has just completed his terminal leave, and returns to civilian life and his post as director of the California Palace of the Legion of Honor on the date of this issue. Dr. Jermyne MacAgy, who served as acting director during Howe's absence, resumes her former title and duties as chief curator at the Museum.

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France in 17th Century

[Continued from page 5]

is remarkable variety. In comparison,
the Flemish School which lives in the
gigantic shadow of Rubens seems mo-
notonous."

There is no monotony here—these
Frenchmen were mostly rugged indi-
vidualists who went to Italy to absorb
the teachings of Caravaggio, or north
for genre, and came back to make
something both their own and distinct-
ly French out of their findings. Some-
times this startling variety is contained
in the work of one man such as Sebas-
tien Bourdon, who is represented by the
carefully modeled, close keyed *Quar-*
reling Soldiers and an exquisitely sim-
ple little *Peasant Kitchen*, both of
which might be placed in the genre
classification, and a romantically "mod-
ern" *Classical Landscape with Figures*.

Georges de la Tour's *Mother and*
Child and *Girl with a Rat-Tail Candle*
demonstrate well what happened to the
baroque in the hands of a Frenchman
with his own brand of originality. Also
oddly modern in their severely simpli-
fied designs, these dramatically illumi-
nated pictures have strength out of
proportion to their size, overlaid with
mysticism. Rigaud and Largilliere paint-
ed adept, sometimes flamboyant por-
traits of a class and way of life (court)
while Philippe de Champaigne dug deep
into the character of individuals with
no less skill.

The three Le Nain brothers are here
concerned wholly and admirably with
genre that would seldom be mistaken
for the more lusty Dutch variety—
Mathieu's rather prim *Family Repast*,
Antoine's small and engaging *Village*
Piper, and Louis' superb *Peasants Be-*
fore a House which came all the way
from the California Palace of the Le-
gion of Honor. That the last mentioned
has something beyond the simple dig-
nity of the peasant figures, so beauti-
fully placed before their textured ma-
sonry walls, can be seen by taking three
steps to the right and looking at a
contemporary copy good enough to be-
long to the Fogg Museum. Faithful
though it is, the copy just hasn't the
spark.

Brief mention must be made of 11
pictures by unknown painters that run
the complete gamut in style and execu-
tion—from the primitive *Two Little*
Girls which is a Gallic version of the
work of our anonymous Colonial lim-
ners, to a masterfully arranged, magi-
cally realistic little still life of pewter and
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—JO GIBBS.

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Introductory Note

The American Artists Professional League feels, as do many others, that art and science should get together. This is an effort in that direction. We will appreciate any ideas you may care to suggest, after reading the paper contributed by Dr. William Churchill at our request and which we print below.

It is our first item in such a program. You will find there reference to the fact of Dr. Churchill's recent discovery that the *Color Scale* is derived from the *Velocity of Light*.

—WILFORD S. CONROW,
National Secretary

Synopsis of Harmony (A Condensed Outline)

Man's knowledge of harmony began with the rule of a craftsman *not* in the study of music. In its original meaning to *harmonize* is to fit the parts of an object together as in making a table or chair. All our thought, as Plato clearly tells us, has a threefold structure. Whenever we think of two different objects it is inevitable that we have a third term linking both together in a comparison of some kind. Thus the numbers two and three involve the third term $3/2$ or its inverse $2/3$. Such a third term is a *ratio*. Unless we reduce all of our science to a definite system of ratios we are *not rational beings* but merely collectors of unrelated data and no amount of guesswork that we may designate as "theories" can lead to more than an increase of confusion.

One great octave known as PAN ($2/1$) can include all possible ratios. This octave can have any precise value which is equivalent to $2/1$ or very close to it; for example $86/43$ or $513/256$.

Any harmonic sequence or "scale" is made by the repetition of a single "least ratio" such as $729/688$ or $26/25$. The system must be composed of reciprocals and must finally return to its original ratio on a higher or lower octave.

Some of the more important scales and their essential characteristics can be listed as follows:

1) The *Primary Scale*, made by $513/-$

CIRCLE OF THE PRIME SCALE (or "Trivium")

"Sharps" or Major Thirds	Major 5ths	Minor 3rds or "Flats"	Minor Komma
C 80/81	C 360 o 513/256 (2/1)	C 81/80	
B 15/8	B 330 o 486/257	Cb 128/135	
A# 3648/8	N 300 o 257/144	Bb 9/5	
A 5/3	A 270 o 32/19	Bbb 863/4	
G# 405/256	M 240 o 515/324	Ab 8/5	
G 40/27	G 210 o 3/2	Abb 863/9	
F# 45/32	T 180 o 344/243	Gb 32/45	
F 320/243	F 150 o 171/128	Tb 27/20	
E 5/4	E 120 o 324/257	Fb 512/405	
D# 1215/4	R 90 o 357/216	Eb 6/5	
D 10/9	D 60 o 84/57	Ebb 863/6	
C# 135/128	S 30 o 729/688	Db 16/15	
B# 1025/1024	C 0 o 2/2	Dbb 1023/1024	

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256; reaching this value again by 360 repetitions which may be described as either octaves or degrees of a circle.

The artist is therefore correct in locating his colors on a circumference and any color diagram which deviates from this principle will lead to a distortion indicative of some hidden error in its assumptions.

This fundamental Circle of the Primary Scale together with the correlated "sharps and flats" is tabulated below.

2) The *Komma Scale of Radiant Energy* reaches the value $729 \times 729 / 64 \times 64$ or $519/4$ on the 12th power of $3/2$. It includes an extent of 77 Kommas.

3) The *Chromatic Scale* made by the ratio of Light Velocity (cube root of $9/8$) covers the visible octave from $512/729$ up to $729/512$.

4) The *Musical Scale*, comprising temporal not spatial ratios, is made by superposing the ratio $11/8$ (F) on the primary scale. It consists entirely of reciprocals beginning from Upper C as $527/512$ and its inverse $512/527$ as Upper B. Both are precise *quarter tones* to 512.

5) The *Periodic System* made by multiples of 8 covers 8 octaves from 1 to 256 inclusive. When applied to Atomic Weights it involves certain combinations with other scales and hence is highly complex.

6) The MU Scale, made by repetition of $233/144$ or 1.618034 is of great length requiring 677 stops to reach $2/1$. It is important in chemistry and in biology, being closely allied to forms of living creatures.

Summation. All of the preceding scales, except that of music, are easily derived from the ratio of the *Velocity of Light* to one millimicron as the cube root of $9/8$; proximity stated as $26/25$.

Ratios of Radiant Energy

All that we know concerning matter in any of its manifestations is linked closely to the great system of octaves of radiant energy. Every atom writes its record in numerous characteristic wave-lengths but only those within a single octave are visible in our spectroscopes. The assumption that the velocity of light is a constant has given rise

CHROMATIC SCALE—(in millimicrons)

	Infrared (of purple)	729/512	729	359.69	(of purple)	Ultraviolet
T	Deep Red	729x25/26	700.98	374.07		Higher Violet
	Red	81x26/25	673.9	389.12		High Violet
E	Scarlet	81/64	645	404.8		Violet
	Deep Orange	81x25/26	623	420.68		Infraviolet
	Orange	576x26/25	599	437.6		Ultrablue
D	Yellow	512x9/8	576	455.11		High Blue
	Yellowgreen	512x25/26	533.85	473.33		Blue (greenish)
	Chlorophyll (26/25):1/3	397/8	532.5	492.3		Bluegreen
C	Green		512	512		Green

to a vast amount of speculation regarding nearly everything from the faint cosmic rays near one extreme of our universe of waves to the terrific impact of atomic disintegration which threatens our entire world today. Michelson's final determination fixed the velocity at 299,776 kilometers, but in all the quest for further knowledge regarding the behavior of atoms no one has tried to derive a clue from the simple measurement.

Yet, the simplicity of nature is so profound that we seldom have the patience to persist until we are able to discard our crude guesses for the revelation of the truth. In an investigation of the Periodic System of Atomic Weights which has been extended over nearly twenty years, the conclusion was reached that it was essential to fix the ratio of the velocity of light to the millimicron (millionth of a millimeter). The answer to that problem is an amazing fact—indeed it is the superb proof of nature's harmony of least ratios which all wisdom teaches us is the ultimate secret of human understanding.

Study of ratios begins from the premise that all numbers, regardless of size, can be brought by requisite expansion or reduction within one great octave which tradition denotes as PAN or 2/1. The second premise is that within the one world of logical, that is to say, rational thought, the realtions of numbers are totally independent of space and time. The best illustration of this fact is the contrast between the "blind scale" of Music and the "Silent Scale" of geometry (including all physical objects).

In classical tradition the nine "Muses" refer solely to music and other arts or sciences of TIME, including singing, dancing, history and astronomy. Conversely, the arts and sciences of SPACE relate to the "Beaux Arts" of design and all terrestrial science. Our modern science often falls into needless errors by ignoring this simple distinction.

Turning to our primary problem we start upward from one millimicron and at 16 or four octaves we have the sixteen of the element Oxygen while at 16x16 we reach the 256 which marks the top of our Periodic Table in chemistry. At 13 octaves we reach the value 8192 and then, jumping up to the cube

of that number, we have the large number 549,755,813,888. At the 58th octave we reach 288,230,371,031,771,744. Multiplying this value by the cube root of 9/8 or 1.040042 we get the result 299,771.7 Kilometers, which precisely agrees with Michelson's experimental determination.

Further study shows that our Velocity ratio appears inversely as 25/26 at 20 octaves below one millimicron. Thus we see that the limits of our great sea of waves of radiant energy are apparently derived directly from the Velocity ratio, and indicate an extent of 78 octaves of 2. Nearly seventy of these have already been located.

Thus man the thinker (Memmon the "Ass") again beholds the sunrise and finds the answer to the riddle of the Phinx. 9/8 is almost exactly inverse to the "dissonant seventh" as A sharp (3645/8) in our primary scale. No less amazing is the fact that the seventh power of 7/4 is almost precisely 64xPi (3.14159). The riddle number 7 that, to ignorance, seems the chief cause of disharmony, is verily fundamental to the entire harmonic plan of our universe of human experience. The "problem of evil" baffles philosophy but it vanishes in the glory of light and color. Whoever understands the elements of harmonic law sees instantly that our Silent Scale of Color is built by the repetition of our Velocity Ratio. For the thinkers of Egypt the two great rainbow arches were no mere "promise" but the eternal visible proofs of an harmonic Cosmos. Much of the scientific evidence is shown in the tabulation on Page 3. Inevitably the novice will find such a record more or less confusing.

For that reason we have arranged

certain data taken from that table to indicate the chief differences between the Musical Scale and the Chromatic Scale. Both are closely related to the basic Primary Scale which in turn gives rise to the Periodic Table of Atomic Weights in Chemistry. (See table at left.)

[A table of values relating to the origin of the musical scale is here omitted.] —WILLIAM CHURCHILL.

Thanks, Ever So Much

This is a broadcast to the numerous members whose appreciative words encourage your fiddler to greater efforts. Not only to be tolerant but to condone some of the outspoken articles in these columns makes one feel they bespeak the sentiments of the League body. And that is the cherished hope. The Board wishes properly to reflect you, for you, collectively are the League.

—ALBERT T. REID.

Director Roberts Resigns

Capt. Laurance P. Roberts, director of the Brooklyn Museum, has designed his position, it was announced by Adrian Van Sinderen, president of the Brooklyn Institute of Arts and Sciences and Sidney W. Davidson, chairman of the museum's governing committee.

Director of the museum from 1939 through December, 1942, Capt. Roberts joined the staff in 1934. He is still on active service with the U.S. Army, having served since 1942. At that time he was succeeded in the museum by his wife, Isabel S. Roberts who "carried on brilliantly the directorship of the museums until last January, when circumstances made it necessary for her to relinquish her duties."

Charles Nagel, Jr., who has served as acting director of the museum since Feb. 1, 1946, will continue in that capacity pending the appointment of a permanent director. He is at present on leave of absence from the City Art Museum of St. Louis where he serves as associate director.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Akron Art Institute To June 7:
Artists of Akron & Vicinity 23rd
Annual.

ALBANY, N. Y.
Albany Institute of History & Art
To June 2: Artists of the Upper
Hudson, 11th Annual Exhibit.

BALTIMORE, MD.
Walters Art Gallery To June 1:
Walters Creative Art Contest.

BOSTON, MASS.
Margaret Brown Gallery To June
1: Paintings by Edgar Corbridge.
Museum of Fine Arts May 29-
Sept. 1: Drawings by Francis Dahl
and Glynn Williams; May 29-
Sept. 1: Prints by Goya.
Museum of Fine Arts School Gal-
leries May 23-June 4: Paintings
by Beckmann.

Robert C. Vose Galleries To May
25: Works by Boyhan; To May
25: Paintings by Frank Vining
Smith.

BUFFALO, N. Y.
Albright Art Gallery To May 22:
Print Club Annual; To May 26:
Abbott Collection of Paintings of
Amphibious Operations.

CAMBRIDGE, MASS.
Fogg Museum of Art To June 1:
Paintings and Drawings of the
Pre-Raphaelites; Paintings by Dela-
chance.

CHICAGO, ILL.
Art Institute To July 14: Litho-
graphs by Eleanor Coen; May 27-
Aug. 18: John Brown Series by
Jacob Lawrence; Thru May: Ex-
hibition of Art Directors Club;
Rare Drawings Old and New; Ray-
mond Katz and Irving Kriesberg—
Room of Chicago Art.
Associated American Artists To June
10: Watercolors by Adolf Dehn.

CLEARWATER, FLA.
Art Museum To May 31: Annual
Florida Gulf Coast Group.

CLEVELAND, OHIO
Cleveland Museum of Art To June
9: Sesqui-Centennial May Show;
Serigraphs.

COLORADO SPRINGS, COLO.
Fine Arts Center May: Built in
U.S.A.; Paintings by Frederic Can-
ter; Old Masters.

COLUMBUS, OHIO
Gallery of Fine Arts To May 31:
Annual Columbus Art League Ex-
hibition.

DALLAS, TEX.
Museum of Fine Arts To June 2:
Watercolors by Harold Sims; To
June 9: Paintings by California
Artists; To June 16: Work done
in Museum Classes.

DAYTON, OHIO
Municipal Art Gallery To May 28:
Upjohn Collection; Wood Sculp-
ture by John Rood.

DENVER, COLO.
Denver Art Museum May: Works
by Enid Kaufman.

DETROIT, MICH.
Detroit Institute of Arts May: Michi-
gan Crafts Show; Paintings by Joe
Jones, George Schneider and Carl
Gardner.

INDIANAPOLIS, IND.
John Herron Art Museum To June
2: Work by Indiana Artists.

JERSEY CITY, N. J.
Jersey City Museum Galleries To
June 1: Society of New Jersey
Painters and Sculptors.

KANSAS CITY, MO.
William Rockhill Nelson Gallery
May: Abbott Collection of Army
Medicine Paintings; Etchings by
Whistler; 19th and 20th Century
French Drawings.

LOS ANGELES, CALIF.
Los Angeles Museum To June 13:
Paintings by Marden Hartley.
James Vigneyno Galleries May:
Paintings by Beate Lasky.

MINNEAPOLIS, MINN.
Walker Art Center To June 16:
Elements of Design; To June 2:
Paintings by June Corwin.

MONTCLAIR, N. J.
Art Museum To June 23: Paintings
by George Inness; Prints by Philip
Koppel.

MONTGOMERY, ALA.
Museum of Fine Arts May: Etch-
ings by Anne Goldthwaite.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts
Through Summer: 16th and 17th
Century Drawings; American Paint-
ings from Permanent Collection.
Art Alliance To June 2: Works by
Edward John Stevens; To May 31:
Water Colors and Drawings by 6
Cuban Painters.
Museum of Art To May 26: China
Old and New; To June 16: Corot
Exhibition.

PITTSBURGH, PA.
Carnegie Institute To May 26: Paint-

ings by William H. Singer, Jr.;
To June 2: Work by Le Cor-
busier.

PORTLAND, ORE.
Portland Art Museum To May 24:
Work of Portland Veterans; To
May 31: Paintings by Charles
Voorhies; Old Master Drawings.

PROVIDENCE, R. I.
Rhode Island School of Design To
May 27: Modern Art in Advertis-
ing; To May 31: Etchings by
Goya.

ST. PAUL, MINN.
St. Paul Gallery and School of Art
To May 30: Annual Twin Cities
Artists Exhibit.

SAN FRANCISCO, CALIF.
California Palace of the Legion of
Honor From May 31: 20th Century
Paintings; To May 31: Chinese
Tiles; Water Colors by Nadine Piz-
zo; May: Sculpture by Rodin.
M. H. De Young Memorial Museum
From May 1: Paintings by Max
Schoop; Watercolors by John M.
Saccaro; From May 4: Paintings

A. C. A. Gallery (63E57) To May
25: Paintings by Yuli Blumberg.
H. V. Allison and Co. (32E57)
May: Graphic Art.
An American Place (509 Madison
Ave.) To June 4: Paintings by
Arthur G. Dove.
American-British Art Center (44W
58) To May 25: Paintings by Paul
Ullman and Artists he Admired.
Architectural League of New York
(115E40) May 23-June 13: Arts
on the Newsstand; To May 22:
Stonehill Decorations.
Argent Galleries (42W57) To May
18: Lucy Hurry Paintings.
Art of This Century (30W57) To
June 1: Paintings by Sonia Sekula.
Associated American Artists (711
Fifth at 56) To June 1: Sculpture
by Green Lux; Paintings by John
McGrady; May 27 to June 12:
Paintings by Lionel Reiss.
Babcock Galleries (38E57) To May
29: Water Colors by Don Tacoe.
Barbizon-Plaza Hotel Art Galleries
8th Ave. and 58) To May 28:
Exhibition of the Craft Students
League.
Barbizon Little Gallery (Lex. Ave.
at 63) To May 30: Paintings by
Margaret Wendell Huntington.
Belmont Galleries (26E55) May:
Color-Music Paintings by Belmont.
Bignon Gallery (32E57) To May
31: Selected Contemporary Paint-
ings.
George Binet Gallery (67E57) To
May 25: Works of Helen Louise
Riggs; May 26-June 7: Works by
Dora Dorian.
Bland Gallery (45E57) May: Early
American Paintings and Prints.
Bonestell Gallery (18E57) To May
25: Paintings by Robert Altmann;
To June 8: Arthur Schneider
Group.
Mortimer Brandt Gallery (15E57)
To May 25: Paintings by Boris
Margo; Sculpture by Day N.
Schnabel.
Brooklyn Museum (Eastern Park-
way) To May 26: Brooklyn So-
ciety of Artists Annual Exhibi-
tion; To June 9: Woodcuts by
Antonio Frasconi.
Buchholz Gallery (32E57) To May
18: Paintings by Max Beckmann.
Carroll Carstairs (11E57) To May
18: Water Colors by Gabriel Spat;
May 28-June 15: Drawings by
Phokion Demetriades.
Century Association (7W43) To
June 1: Henri and 5 Pupils.
Chinese Gallery (38E57) To May
31: Sculpture and Paintings by
Leroy Weber, Jr.
Clay Club (4W8) May: Sculpture
Center Building Fund Exhibition.
Contemporary Arts, Inc. (10E57)
To May 24: Paintings by Drucilla
P. Wing; From May 27: Sidney
Gross.
Downtown Gallery (32E51) To May
25: Paintings by 6 Artists out of
Uniform.
Durand-Ruel Galleries (12E57) To
May 25: Paintings by Manfred
Schwarzs; May 28-June 15: George
Biddle Drawings.
Durlacher Bros. (11E57) From May
20: Old and Modern Paintings and
Drawings.
Duveen Bros. (720 Fifth) May:
Old Masters.
Erglestone Galleries (161W57) To
May 18: Paintings by Doyle.
Feig's Gallery (801 Madison) To
June 15: Modern American and
European Paintings.

by Ralston Crawford; From May
5: Oil in Watercolor.
Museum of Art To May 26: Annual
of Serigraph Society; To June 2:
Helen Forbes Memorial Exhibition;
Six Latin American Artists; To
June 5: European Artists in U. S.

SEATTLE, WASH.
Art Museum To June 2: History of
American Water Color Painting;
Paintings by Gladys and Floyd
Davis; Annual Exhibit Northwest
Watercolor Society; Paintings by
Maude I. Kerns.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art
Museum To May 26: Springfield
Art League.
Museum of Fine Arts To June 3:
Annual Spring Purchase Exhibit.

TERRE HAUTE, IND.
Swope Art Gallery Through May:
Annual Exhibit Terre Haute and
Vicinity.

TOLEDO, OHIO
Museum of Art To May 26: Annual
Vidone.

Ferargil Galleries (63E57) To June
1: Water Colors by Phil Paradise;
To May 19: Sculpture by Wheeler
Williams.
French & Co. (210E57) To June 8:
American Paintings.
Frick Collection (1E70) May: Per-
manent Collection.
Friedman's Gallery (20E49) May:
Works by Raymond Rose.
Galerie Neuf (342E79) To May 30:
Pigs; by Oronzo Gasparo.
Galerie St. Etienne (46W57) To
June 15: Lithographs by Henri
de Toulouse-Lautrec.
Gramercy Gallery (38 Gramercy Pk.
at 21) May: Sculpture by Paul C.
Weisbecker.
Grand Central Art Galleries (15
Vanderbilt Ave.) May 28-June 14:
Paintings of the Caribbean by
Frederick J. Waugh; To May 31:
100 Print Collectors' Favorites.
Grand Central Art Galleries (55E
57) To May 28: Paintings by
Robert Bruckman.
Harlow & Co. (42E57) To May 31:
Prints by the Little Masters.
Hugo Gallery (26E55) To May 28:
Paintings by Dimitri Petrov.
International Galleries (Rockefeller
Center) To May 20: Contemporary
American Illustration.
Kennedy & Co. (785 Fifth) To May
30: Artists of Currier & Ives.
Paintings and Prints.
Kleemann Galleries (65E57) To May
31: Modern Prints; To June:
Rauault Aquatints.
Knodder Galleries (14E57) To May
18: The Lees of Virginia; May:
19th Century French Paintings.
Koots Gallery (15E57) To June 1:
Paintings by Leger; Building a
Modern Collection.
Kraushaar Galleries (32E57) To
May 18: Paintings by Russell
Coulas; From May 20: Group Ex-
hibition by Gallery Artists.
Kritimer Levitt Gallery (18W57)
To May 18: Watercolors by Ed-
win Park; From May 27: Mural
Sketches.
John Levy Gallery (11E57) May:
American and English Paintings.
Julien Levy Gallery (42E57) From
May 7: Paintings by Gar Sparks.
Lilienfeld Galleries (21E57) May
15 through June: Old and Mod-
ern Masters.
Macbeth Gallery (11E57) To May
31: Furman Joseph Finck.
Marquie Gallery (16W57) To May
25: Paintings by Philip Perkins.
Pierre Matisse Gallery (41E57) To
May 25: Paintings from Paris.
Metropolitan Museum of Art (Fifth
at 82) May: Taste of the Seven-
ties; Egyptian Art; European Draw-
ings; From May 2: Print Master-
pieces; To May 30: Paintings of
the Army Air Forces.
Milch Galleries (108W57) May:
American Group Exhibition.
John Mitchell (65E57) May: Paint-
ings.
Morton Galleries (117W58) To May
18: Joseph Lenhard.
Museum of Modern Art (11W53)
To June 23: Paintings by Marc
Chagall; To May 19: Arts of the
South Seas; From May 15: Works
by Georgia O'Keeffe; To June 9:
Modern China.
Museum of Non-Objective Painting
(24E54) May: New Loan Show.
National Academy Galleries (1083
Fifth at 80) To May 26: New
York Society of Women Artists.

Exhibition of Work of Toledo
Artists.

WASHINGTON, D. C.
Corcoran Gallery of Art To May
26: Illustrations by William J.
Glackens; To June 9: Memorial
Exhibition of Works by N. C.
Wyeth.
National Gallery of Art From May
12: Exhibition of Audubon Prints;
From May 16: Etchings by Rem-
brandt.
Wichita Art Association To May 31:
National Exhibition of Decorative
Arts.

WOODSTOCK, N. Y.
Rudolph Galleries To May 31:
Spring Show of Flower Paintings.

YONKERS, N. Y.
Hudson River Museum To June:
Annual Exhibition of Yonkers Art
Association.

YOUNGSTOWN, OHIO
Butler Art Institute To June 16:
Annual Spring Salon, Local Artists;
Watercolors by Delirish Margules.

New-Age Gallery (138W15) To
May 25: Group Exhibition of
Drawings and Prints.
Arthur Newton Gallery (11E57) To
May 29: Paintings by Estelle Levy.
Newhouse Galleries (18E57) May:
Old and Modern Paintings.
Harry Shaw Newman (150 Lexing-
ton Ave.) May: Paintings by Jasper
F. Cropsey.
New York Circulating Library of
Paintings (51E57) To May 30:
Animal Kingdom in Art.
New York Historical Society (170
Central Park West at 77) To July
14: Audubon Watercolors; To June
30: Anniversary Exhibition of Col-
legiate Dutch Church.
Nierenhoff Gallery (53E57) To May
18: New Works by Josef Scharl.
Niveau Gallery (63E57) To May
31: Modern French Paintings.
Norlart Gallery (59W56) To May
18: Paintings by Richard Kroth;
May 20-June 1: Grace B. Stewart.
Parsons School of Design (120E59)
To May 20: Annual Exhibition.
Passedoit Gallery (121E57) To May
25: Paintings by Margaret Stark;
To May 27: Group Show.
Pen and Brush Club (16E10) May:
Members' Spring and Summer Oil
Exhibition.
Perla Gallery (32E58) To May 31:
Spring Group Show.
Pincotecha (20W58) To May 18:
Paintings by Easton Pribble.
Portraits, Inc. (460 Park at 57)
May: Contemporary American Por-
traits.
Rehn Gallery (683 Fifth at 54)
May: Spring Group Exhibition.
Riverside Museum (310 Riverside
Dr.) To June 2: Photographs in
Retrospect.
RoKo Gallery (51 Greenwich Ave.)
To June 8: Tempera and Gouache
by Shimon.
Paul Rosenberg and Co. (16E57)
To May 25: Paintings by Braque.
Salmagundi Club (47 Fifth To May
31: Selected American Paintings.
Sara Delano Roosevelt Memorial
House (47E65) To May 24: Jews
in Art.
Bertha Shaeffer Gallery (32E57) To
June 8: Modern American Paint-
ings.
Schaeffer Galleries (52E58) May:
Old Masters.
Schneider-Gabriel Galleries (69E57)
May: Old Masters.
Schultheis Art Galleries (15 Maiden
Lane) May: Old Masters.
Schoneman Galleries (73E57) May:
Paintings of All Schools.
Serigraph Galleries (38W57) To May
25: Annual Exhibition National
Serigraph Society; To June 8: The
City Serigraphs.
E. & A. Silberman Galleries (32E
57) May: Old Masters.
Studio Gallery (96 Fifth) To May
25: Monotypes.
Valentine Gallery (55E57) To May
25: Sculpture by Maria.
Weyhe Gallery (794 Lexington at
61) To May 25: Paintings by
Hart Edd.
Whitney Museum (10W8) To May
19: Pioneers of Modern Art in
America.
Wildenstein and Co. (19E64) To
June 1: French Paintings.
Winfield (184W4) To May 31: Ink
Paintings by Lydia Rosen.
Wilam Gallery (32E57) To May
18: Paintings by Eric Martinelli.
Howard Young Galleries (1E57)
May: Old Masters.

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Robert Benney 7/6

ROBERT BENNEY, war artist correspondent, has to his credit four major series of paintings: Combat Medicine, Naval Aviation, Amphibious Operations, and Oil in Warfare. The Abbott Laboratories Combat Medicine project received the Chicago Art Directors Club Gold Medal award for outstanding art in advertising in 1945.

Exemplifying the role of the easel painter in art for reproduction, he has lectured before such notable organizations as the Art Directors Club and the Society of Illustrators.

Mr. Benney has had several one-man shows. His work is represented in many private and public collections, and has been exhibited at the New York Water Color Club, the Architectural League, the New York Public Library, the Currier Gallery of Art, the Virginia Museum of Fine Arts, the Pennsylvania Academy, the Corcoran Gallery, the Metropolitan Museum of Art, and the National Gallery.

Among his most recent commissions in magazine illustration and national advertising are RCA-Victor, Shell Oil, Electric Boat, Hiram Walker Distillers, Coronet, Esquire, True, and Collier's.

His work may be seen at all times at the Associated American Artists' Gallery, 711 Fifth Avenue, N. Y. C.

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